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Dr. P. Visalakshy

MĀTṚBHŪTEŚVARA ŚATAKAM

Ed. R. Girija

The title *Mātṛbhūteśvara Śatakam* itself indicates that this is a stotra comprising of one hundred verses. There are one hundred and one verses devoted to *Mātṛbhūta Śiva*. All the verses ends with the same line, श्रीमातृभूतशिव पालय मां नमस्ते। In each verse the author repeats his appeal to the God Supreme to protect him.

The author is a pious and ardent devotee impatient of release from the empirical world of sorrows and bondage. He wants to be treated as the son of His servant and hence may the Lord pour His grace in abundance on him. He begs to be considered as His progeny. The poet repeats that he himself is the real 'dāsa' of the Supreme. There is none other than *Mātrubhūtaśiva* to protect and uplift him. He is eagerly waiting for the blessings. He wants the appearance of the lord before him. The poet asks how far he may wait.

कालं कियन्तमघदन्तुरमन्तरङ्गं
त्वच्चिन्तनन्त्वरितुमक्षममीक्षसे त्वम्।
त्वद्भक्तये स्पृहयतश्शिव! मे दयस्व
श्रीमातृभूत शिव पालय मां नमस्ते।।

He prays to wipe off all his anguish. The devout follower is restlessly before the feet of his saviour – *Śrīmātṛbhūta śiva*.

The last word - i.e., three letters - of the second line of the fifth verse seems to be missing. There is only two lines in the 24th verse.

Mātṛbhuteśvaraśataka is of unknown authorship. The name, place, guru or preceptor, parents etc. are in darkness. No trace related to the author or his identity is left. But it is evidenced that the author was a great scholar. He was well-versed in the mythology of Lord *Śiva*. He could be categorised as a *prapanna* i.e., a very great *bhakta* or believer of Śiva cult.

This present edition is brought out from a lone palm-leaf manuscript in grantha characters. It bears the manuscript No. 3316-A. This work extents in 8 leaves. The hand writing is very beautiful and legible. It is our duty to pick out rare and single manuscripts and present it before the public. Hence we hope the readers may be pleased.

।। मातृभूतेश्वरशतकम् ।।

श्रीमद् गुरुचरणारविन्दाभ्यान्नमः।

श्रेयांसि संदिशति यं स्मरतां जनाना-
माविर्भवन्ति सुमहान्त्यनपायवन्ति।
तं त्वामनन्यशरणश्शरणं भजामि
श्रीमातृभूतशिव पालय मां नमस्ते।। १

आनन्दसच्चिदमलात्मनि शंकरे त्व-
य्यन्तर्न्निषीदति भवन्तमहो विहाय।
भ्राम्यामि मोहविवशो भवशोकविन्न
श्रीमातृभूतशिव पालय मां नमस्ते।। २

मद्दासससूनुरयमित्यनुकम्पनीये
मय्यर्भके समधिरोप्य वृथापराधान् ।
युक्तं किमेवमधिगन्तुमुदासि कान्ते
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३

सौशील्यघस्मरधनुस्मय नष्टसंज्ञा-
नुज्ञो विषीदति यदेष वृथानुधावन्।
तत्पश्यतस्तव कथा न कथं दयालो !
श्रीमातृभुतशिव पालय मां नमस्ते।। ४

दासस्तवाहमिति यस्सकृदप्युपैति
रक्ष्यस्स एष इति रक्ष्योऽहमस्म्यथ।
किया न फलो विलम्ब.....
श्रीमातृभूतशिव पालय मां नमस्ते।। ५

भक्तिन्त्वयि श्रितवतां वद कः प्रहीणः
सा वातवाहमिति किन्न सकृत्प्रपत्तिः।
किं तद्धितानमवितासि कुतोऽस्म्युपेक्ष्य
श्रीमातृभुतशिव पालय मां नमस्ते।। ६

आज्ञापयः कथमये नव गर्भवासं
दुःखापवर्गं हि दुरीश समाश्रये माम्।
आस्तां सहस्रमपि नानुगुणं त्विदं ते
श्रीमातृभूतशिव पालय मां नमस्ते।। ७

सर्वज्ञ शंकर महेश दयालुशब्दा :
किं पारिभाषिकतयोपगता भवन्तम्।
विज्ञापिते विलपितेऽपि किमित्युदास्से
श्रीमातृभूतशिव पालय मां नमस्ते।। ८

हीनैस्सदाधिकृतिकैरपि धृष्यमाने
सावज्ञमेवमविदे मयि दृश्यमाने।
नेदं क्षणं क्षणमुपेक्षणमाश्रयेथाः
श्रीमातृभूतशिव पालय मां नमस्ते।। ९

आलस्य दुर्विषय सक्त्यपलापनिद्रा-
पत्मामदाधिगतनीचसमागमादीन्।
विघ्नान्धुनीहि घटयत्वयि मेऽभिलाषं
श्रीमातृभूतशिव पालय मां नमस्ते।। १०

क्वासावनन्यसुलभा भवदीयता मे
भूयिष्ठनिष्ठुर विपद्विषमा क्व वृत्तिः।
एतन्न किं तव यशोभरभंगभीतं
श्रीमातृभूतशिव पालय मां नमस्ते।। ११

सफुल्लचम्पकलसन्नवमल्लिकादि
हृद्योपचाररुचिरं भवदर्चनं मे।
पाण्योस्तरंगय निरन्तरमन्तरात्मन्
श्रीमातृभूतशिव पालय मां नमस्ते।। १२

दारैस्सुतैश्शुभतमैर्द्रविणैः प्रशान्तै-
स्वर्गापवर्गफलसिद्धिभिरप्युपेताः।
नन्दन्ति ते करुणया किमसाध्यमस्या
श्रीमातृभूतशिव पालय मां नमस्ते।। १३

कालं कियन्तमघदुन्तुरमन्तरंगं
त्वच्चिनन्तरितुमक्षममीक्षसे त्वम्।
त्वद्भक्तये स्पृहयतश्शिव! मे दयस्व
श्रीमातृभूतशिव पालय मां नमस्ते।। १४

वित्तस्मयान्धगृहकानन संप्रचार
धौरेयभावमवधूय कदा मदंघ्री।
स्तास्त्वत्प्रदक्षिणविधौ करुणावशात्ते
श्रीमातृभूतशिव पालय मां नमस्ते।। १५

स्यात्त्वत्पदं विदलदम्बुजसौरभश्री
विश्रामसीमभिरुदञ्चितवाक्प्रपञ्चैः।
स्तोत्रैर्विभो! मम कदा नु सदानुबन्धी
श्रीमातृभूतशिव पालय मां नमस्ते।। १६

पादौ प्रदक्षिणविधौ भवदर्चनेषु
वाणीस्तवेषु फणितीरपि मेऽन्तरात्मन्।
ध्याने मनश्च विनियुङ्क्ष्व दयस्वमङ्क्षु
श्रीमातृभूतशिव पालय मां नमस्ते।। १७

मूढो पटुर्भवदुपाश्रयणक्रमेषु
रूढोपतापविततिर्विपदां कदम्बैः।
सीमात्रषामहमतोऽस्मि तवानुकम्प्य
श्रीमातृभूतशिव पालय मां नमस्ते।। १८

अम्बेयमप्रतिहतं प्रतिपत्तिशक्ति-
स्सर्वज्ञता च भवतो भुवने निरुढा।
भूतिश्च वान्निरवधिस्तनयस्तु सोऽहं
श्रीमातृभूतशिव पालय मां नमस्ते।। १९

पुत्रादयो न सुखयन्ति हि भावभेदात्
सोपाधिकः प्रणयसंभ्रमिभिः किमेतैः।
माता पिता च निरुपाधिकृपानिधिस्त्वं
श्रीमातृभूतशिव पालय मां नमस्ते।। २०

उद्गद्गदस्वनगलं गलदम्बुनेत्रं
रोमाञ्चकञ्चुकितमञ्चितघर्मबिन्दुः।
त्वन्नामनिश्रवणगामिनि कल्पयाङ्गं
श्रीमातृभूतशिव पालय मां नमस्ते।। २१

दौर्ल्लभ्यदुर्विपरिणत्यसुखानुसन्धि-
विप्लावितेषु विषयेषु वृथा निपात्य।
मां खेदयन्न कथमुद्वहसेऽनुकम्पां
श्रीमातृभूतशिव पालय मां नमस्ते ।। २२

कन्दर्पकोटिशतसुन्दरमिन्दुरेखा-
चूडन्दरस्मितपरिस्फुरदाननेन्दुम्।
कान्तं नगेन्द्रसुतया कलये भवन्तं
श्रीमातृभूतशिव पालय मां नमस्ते ।। २३

सृष्टौ स्थितावपि लयेऽस्ति तव प्रभुत्वं
दुःखे तु मे द्वितलगोचरमेव दृष्टम्।
....
श्रीमातृभूतशिव पालय मां नमस्ते।। २४

मन्दस्मितैर्दिशि दिशि स्फुरदिन्दुचूडै-
र्गौरीसखैस्स्फटिकगौरमनोहरांगैः।
त्वद्विग्रहैः कबलयाविरतं मनो मे
श्रीमातृभूतशिव पालय मां नमस्ते।। २५

प्रेमातिरेकशिशिरान्त्वदपाङ्गधारा-
मानन्दसिन्धुवलमानतरङ्गरेखाम्।
सञ्चारयन्मयि सहाम्बिकया दयेथा
श्रीमातृभूतशिव पालय मां नमस्ते ।। २६

भ्रूकिंकरास्तव विरिञ्चपुरन्दराद्याः
कस्त्वान्निरोत्स्यति निरोत्स्यति किम्ममैनः।
दैन्यन्ततो न बलवत् किमु दीनबन्धो
श्रीमातृभूतशिव पालय मां नमस्ते।। २७

अन्वेति शंकरनयं करुणांकुरस्ते
कस्तं विलोकयतु जल्पतु को धिनोतु।
केयं विभो! विमुखतामयि किंकरोऽस्मिन्
श्रीमातृभूतशिव पालय मां नमस्ते ।। २८

भान्तं भवन्तमनघम्मणिभूषणौघै-
र्भान्त्योमया विमलविद्रुमपाटलांग्या।
शृंगरितांकमुपयामि शशांकगौरं
श्रीमातृभूतशिव पालय मां नमस्ते ।। २९

मन्दस्मितैः करुणया शिशिरैः कटाक्षैः
प्रेमातिरेकमधुरैरपि चाभिलाषैः।
आनन्दयिष्यसि कदानु सहांबया त्वं
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३०

गोपायतेति कुलदैवतमित्यजस्त्रं
विस्रंभितार्पितभरं त्वयि दीनबन्धो।
मामीक्षसे न कृपया यदि किं करोमि
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३१

एकं सकृद्यदलसो न पुराभजन्त्वा-
न्नानादुरीश सतताश्रयदुर्विपाकः।
तस्यै न सोऽयमधुनातिदुनोति चेतः
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३२

एषा सुगन्धचिकुरा जननी पिता त्वं
का ते सुते मयि विभो करुणाप्रहानिः।
किञ्चापि सानवलसान्द्रहदो जनन्यः
श्रीमातृभूतशिव पालय मां नमस्ते।। ३३

त्वत्संविदा तरति शोकमिति श्रुतीनां
भावो भवोन्नतिविधायि तवाभिधानम्।
शोकापहन्तदहमीश समाश्रयामि
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३४

त्वन्नामकीर्तनमघापहमाशयेन
शंसन् पुराणनिकरो न किलार्थवादः!
त्वत्संश्रयोऽहमकृपास्पदमस्मि किं ते
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३५

कर्म्मानुरोधिफलमित्यवगम्यमाने-
प्येनो हतौ शुभविधौ च पटीयसस्ते।
कर्मेति कं प्रति तु वञ्चनचातुरीयं
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३६

उत्संगसीमनि सुगन्धिकचान्निषण्णा-
मुल्लासयन् कुचतटीन्नपरावमर्शैः।
आभासि शंकर निरन्तरमन्तरंगे
श्रीमातृभूतशिव पालय मां नमस्ते।। ३७

मन्देतरैरविलमान्तरमन्धकार-
म्माणिक्कभूषणमहोर्म्मिभिरंशुजालै :।
धून्वन्वपुस्तव विभांसय मानसे मे
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३८

अन्तर्वसद्भवदुदारपदारविन्द-
सन्दर्शनाय मम तत्प्रतिरोधकन्दात्।
अंहः कवाटपटलं विघटय्य देव
श्रीमातृभूतशिव पालय मां नमस्ते ।। ३९

चेतो मम त्वदनुचिन्तनबद्धतृष्णं
मुष्णन्ति तच्च विषया मुहुरोधिताशाः।
विघ्नाञ्जहि त्वयि विजृम्भय भक्तियोगं
श्रीमातृभूतशिव पालय मां नमस्ते ।। ४०

दृक्कोणितेन जगतः खलु सृष्टिरेषा
तेनैव तेऽवनलयौ भुवने निरूढौ।
तेनैव संहर ममाघततिं दयालो !
श्रीमातृभूतशिव पालय मां नमस्ते।। ४१

अंगं शिरीषमृदुलं परुषैर्म्ममाश्म-
प्रायैर्वचोभिरपि पीडितमीडनार्थैः।
यत्तावकन्तमपराधमिमं सहस्व
श्रीमातृभूतशिव पालय मां नमस्ते ।। ४२

मन्दस्मितैर्भ्रुकुटिभिर्मधुरैः कटाक्षै-
र्वामभ्रुवान्नवनवैश्च वपुर्विलासैः।
त्वा नो भजन्तरलितस्तदिदं सहस्व
श्रीमातृभूतशिव पालय मां नमस्ते ।। ४३

मन्दस्मितं मदनसुन्दरमिन्दुचूड-
मुत्सङ्गविस्फुरदुमोरजसि स्पृशन्त्वाम्।
ध्यायन् वसानि दिवसानि नयन् कदा वा
श्रीमातृभूतशिव पालय मां नमस्ते ।। ४४

पाटीरसारलहरीन्तुहिनांबुधारां
सौधाकरीमपिन्वरीमवमन्यमानः।
त्वच्चिन्तनप्रभवनिर्वृतिभिः कदा स्यां
श्रीमातृभूतशिव पालय मां नमस्ते।। ४५

त्वामस्म्यसावजमुपासितुमक्षमोऽहं
मोहान्धया बत धिया न यदेतदेनः।
हाय्यात्वयैव कृपया मम दुर्दशेया
श्रीमातृभूतशिव पालय मां नमस्ते ।। ४६

वित्तार्जनस्य सकलः किमसावनेहा-
नेहास्ति ते फलमहो भवतो धनेहा ।
इत्थन्दुरीश्वरगिरां पदमस्मि दीनः
श्रीमातृभूतशिव पालय मां नमस्ते ।। ४७

सांसारिकानवधिखेदपरम्परासू-
न्मज्जन्निमज्जदिव सीदति मानसं मे।
आश्वासयाशु कृपया न किमीक्षसे त्वं
श्रीमातृभूतशिव पालय मां नमस्ते ।। ४८

लक्ष्मीपतिस्तव पदाभरणे सशेते
भिक्षाटनेन वद कं प्रति विप्रलंभः।
जानाम्यहं न किमशेषजगत्पतिं त्वं
श्रीमातृभूतशिव पालय मां नमस्ते ।। ४९

संसृत्युदन्वति वितन्वति दुःखमोह-
ग्राहैर्व्यथामहह मे दृढमज्जनेन।
त्वं क्रीडसीति सदृशन्तव किं कृपालो!
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५०

मात्रासुगन्धिकचया भवता च पित्रा
युक्तः प्रसूजनकहीन इवावसीदन्।
अस्मीति वाञ्जगदधीश्वरयोरयुक्ता
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५१

मौढ्यादपाटवभरादपि पूजनन्ते
नाहन्तनोमि तदहं व्यथितो भवामि।
विघ्नानपास्य वितर त्वदुपासनान्मे
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५२

त्वद्वन्दनं ननु जगत्रयवन्दितायै
त्वत्पूजनं तु भुवनत्रयपूज्यतायै।
पुण्योच्चयेन तदिदं भवदीयता मे
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५३

अल्पं महच्च सकलं फलमर्पणीयं
देव त्वयैव खलु तत् किमपीहमानः
त्वामाश्रयाम्यगतिको वद किन्तवागः
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५४

सूर्योदये तिमिरजालमिवार्त्तिजाल-
न्धावन्न किं मम विभो यदि दृक् पथेऽस्याः।
किं मे तथा न दयसेऽनुचितो विलम्बः
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५५

त्वं त्रायसे यदि निवारयितुं क्षमः कः
लभ्यं किमस्ति तव मय्यवसीदतीत्थम्।
किं हीयते मदवने तव किं विलंबैः
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५६

चन्द्रोपलामलभवत्कमनीयमूर्त्ति
संपूजनं सुदृढभक्त्यनघोपचारैः।
ईहे सदा रचयितुं धटयाशु तन्मे
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५७

संसारसिन्धुसमुदित्वरखेदमोद-
वीचीपरिभ्रमपरिश्रमनोदनं मे।
आकल्पयत्वमभिराधनभूम्नां
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५८

भक्तिस्पृशो भवति तस्य न शर्म तेन
त्राणव्रता श्रुतिषु वा न सकृत्प्रपन्नः।
कस्मात् करोषि करुणां न मयि प्रपन्ने
श्रीमातृभूतशिव पालय मां नमस्ते ।। ५९

यन्मां न पालयसि तत्त्वदपाटवाद्वा
यद्वा मदीयदुरिताद्वद नाथ नाद्यः।
सर्वेश्वरो ननु भवानत एव नान्त्य
श्रीमातृभूतशिव पालय मां नमस्ते ।। ६०

विश्वाधिनेतरि विपन्नजनावनस्थे
नाथे सति त्वयी नयन्मम·खेदभङ्गम्।
तत्ते यशोहरमतो विनिवेदयामि
श्रीमातृभूतशिव पालय मां नमस्ते ।। ६१

अस्योद्यतस्समुपरोद्धुमनात्मनीनं
स त्वं भवानघ फलार्त्त्यनुभावनासु।
नेशस्तु सोढुमियदस्म्यहमार्तबन्धो !
श्रीमातृभूतशिव पालय मां नमस्ते ।। ६२

आमज्जतः प्रतिपदं विपदंबुराशौ
दृप्तं मम श्वसितुमप्यनधीश्वरस्य।
किं पश्यतस्तव दया नु कियान्विलंब
श्रीमातृभूतशिव पालय मां नमस्ते ।। ६३

स्वर्द्धेनवो न कति नो कति कल्पवृक्षाः
भूवश्यतान्निकति यान्त्यपरेप्युदाराः।
भक्तिस्पृशान्त्वयि भजे तमहं भवन्तं
श्रीमातृभूतशिव पालय मां नमस्ते ।। ६४

एनामुपप्लवभरैर्ज्जटिलामवस्थां
प्राप्तं हि मां परिहसन्ति नितान्तमन्ये।
त्वं चेन्न पश्यसि दयार्द्रदृशा गतिः का
श्रीमातृभूतशिव पालय मां नमस्ते । ६५

श्रीशश्शरः कनकभूमिधरश्शरासो
वासस्तुरौघशिखरी धनदस्सखा ते।
त्वामाश्रितस्य मम किन्न धुनोषि दैन्यं
श्रीमातृभूतशिव पालय मां नमस्ते ।। ६६

अत्यंकुरार्णमुखखेदमहार्णवेऽस्मिन्
मग्नस्य शंकर ममोत्तरणं प्रकल्प्य।
त्वत्पूजनं घटय संक्षपितान्तरायं
श्रीमातृभूतशिव पालय मां नमस्ते ।। ६७

लोकेऽतिवर्त्तितुमलं तव शासनं कः
पद्मासनो भवतु पद्मविलोचनो वा
तद्दुर्ल्लिपिं विधिकृतामपि मे विलाप
श्रीमातृभूतशिव पालय मां नमस्ते ।। ६८

निस्सारतामपि वदन् विषयेष्वमीषु
निस्सीमसक्तिरहमेष हि गाढमूढः।
रक्ष्यस्तयैव करुणानिधिना प्रसह्य
श्रीमातृभूतशिव पालय मां नमस्ते।। ६९

मञ्चे तरंगितमणित्विषि पुष्पक्लृप्ते
मन्दस्मितं सह कदंबिकया भवन्तम्।
पश्यामि पश्चिमतनूवहितोपबर्हं
श्रीमातृभूतशिव पालय मां नमस्ते।। ७०

मय्यात्मनीनविमुखे मदनस्वभाव
निर्वेदसागरनिमज्जनविप्लवेऽस्मिन्।
कस्मात् भवस्यकरुणः करुणानिधे त्वं
श्रीमातृभूतशिव पालय मां नमस्ते।। ७१

रुद्राक्षभृद्भसितभूषणधन्यमूर्त्ति-
र्भावं वहन् प्रमुदिताभवदेकतानम्।
कालं क्षिपेयमिति साधय कामनाम्मे
श्रीमातृभूतशिव पालय मां नमस्ते।। ७२

त्वं चिद्घनोऽस्यहमसौ जडिमैकसीमा-
दुःखाकरः पुनरहं सुखशेवधिस्त्वम्।
युक्ता न ते स्थितिरियं तव गर्भवासे
श्रीमातृभूतशिव पालय मां नमस्ते।। ७३

खेदं हरिष्यसि कदा शिशिरैः कटाक्षे-
र्म्मोदं करिष्यसि कदा शिशिरैर्वचोभिः।
इत्युत्सुकोऽस्मि करुणां कुरु किंकरेऽस्मिन्
श्रीमातृभूतशिव पालय मां नमस्ते।। ७४

पाति प्रसह्य न किमर्भकमात्मनीनं
संयोजकैर्गुरुजना स्मरतात्ममन्त्वम्।
भक्तिं बलाद्भवति कल्पय मे दयालो।
श्रीमातृभूतशिव पालय मां नमस्ते।। ७५

सोऽहन्न किञ्चिदपि साधु करोमि पाप-
स्तुङ्गं पदन्त्वभिलषामि तदप्यलज्जः।
त्वद्दातृता सदयता गरिमामवशी
श्रीमातृभूतशिव पालय मां नमस्ते।। ७६

शक्तो न कश्चिदपि शासनमन्तरा ते
कस्सेव्यदितरः किमतः फलं वा।
स्वामिन्नुपैमि शरणं करणैस्त्रिभिस्त्वां
श्रीमातृभूतशिव पालय मां नमस्ते।। ७७

मृत्युञ्जयोसि कमलापतिवल्लभोऽसि
तन्मृत्युदैन्यविपदोरपदन्त्वदीयम्
त्वामाश्रितस्य मम किं सदृशी दशेयं
श्रीमातृभूतशिव पालय मां नमस्ते।। ७८

किं जामिता न भवतो मम दुःखधारा
निर्मातुरस्मृतिपदं किमुपांशुयाजम्।
कस्मात्प्रभो कमपि शर्म न किं विधत्से
श्रीमातृभूतशिव पालय मां नमस्ते।। ७९

क्वाहं क्व चोन्नतपदस्पृहयालु ते
यमान्मैव मामपहसत्यधुना तथापि।
त्वत्संश्रये सति किमस्ति दुरापमीश!
श्रीमातृभूतशिव पालय मां नमस्ते।। ८०

कस्याग्रतः प्रकटया नीरदानकाण्डे
कं हर्षयामि नुतिभिः कमुपाश्रयामि।
मोघश्रमेषु निपतेयमतो दयेथाः
श्रीमातृभूतशिव पालय मां नमस्ते।। ८१

किं विद्यया किमु धनेन किमात्मजैर्वा
किञ्जायया किमितरैस्त्वयि चेन्नचेतः।
आनन्दशेवधिमतस्त्वयि देहि भक्तिं
श्रीमातृभूतशिव पालय मां नमस्ते।। ८२

दासोऽस्मि दैन्यविवशस्त्वयि सर्वलोक-
साम्राज्यसम्पदमकम्पितमश्नुवाने।
यत्तन्न ते समुचितं विमृश प्रसीद
श्रीमातृभूतशिव पालय मां नमस्ते।। ८३

त्वामाश्रितं त्वदितराश्रयदैन्यभंग-
मंगीकरोमि जगदीश कथं कथं वा।
त्वान्नाशमस्पृशतु तत्त्यज मय्युपेक्षां
श्रीमातृभूतशिव पालय मां नमस्ते।। ८४

श्रान्तं वपुर्दुरधिपाश्रयधावनान्मे
श्रान्तं वचो दुरधिपस्तुतिधोरणीभिः ।
क्रान्तात्मनो दुरधिपाश्रयचिन्तयैव
श्रीमातृभूतशिव पालय मां नमस्ते।। ८५

हेमस्फुरत्तनुतरंगितकान्तिधारा-
संप्लाव्यमानमणिभूषणदिव्यभासम्।
मन्ये भवन्तमुमयामणिहेमपीठे
श्रीमातृभूतशिव पालय मां नमस्ते।। ८६

स्वानन्दबिन्दुलवसंप्लवमानसर्व-
ब्रह्माण्डमण्डलमखण्डितवैभवन्त्वाम्।
कस्तोषयेत्तदपि तुष्य परिभ्रमैर्मे
श्रीमातृभूतशिव पालय मां नमस्ते।। ८७

कारुण्यनिर्भरसुधारसशीतलाभिः
काले कदा तव कटाक्षपरम्पराभिः।
कष्टां दशामुपजहाति दृढोपगूढ :
श्रीमातृभूतशिव पालय मां नमस्ते।। ८८

भक्ताभिभूत्यसहनो भवसि प्रतीतो
भक्तोऽस्म्यहं त्वदभिधाग्रहणप्रसक्तः।
तस्यास्य ते मयि कृपा न कथं विषण्णे
श्रीमातृभूतशिव पालय मां नमस्ते।। ८९

दृक्केलयस्तव कृपारसशीकरांका-
यास्तासु तत्तदवनप्रवणासु चेत्स्यात्।
एका पुनर्मदवनप्रवणक्षतिः का
श्रीमातृभूतशिव पालय मां नमस्ते।। ९०

श्रेयो रुणद्धि यदि पापगणस्तदास्तां
त्वन्नामकीर्त्तनमघक्षपणक्षमम्मे।
किं नास्ति किं न दधसे मयि हन्त खिन्ने
श्रीमातृभूतशिव पालय मां नमस्ते।। ९१

तातप्रसूतनयदारसुहृद्भिरेव-
मर्थोपपत्तिविरहादहहावसीदन् ।
नेतुं क्षणं न निपुणोऽस्मि ततः प्रसीद
श्रीमातृभूतशिव पालय मां नमस्ते।। ९२

श्रीशैलराजसुतया शिशिरैः कटाक्षै-
र्मां वीक्ष्यमाणमसकृन्मधुरस्मितेन।
संभावयन्मयि कदानु दयिष्यसे त्वं
श्रीमातृभूतशिव पालय मां नमस्ते।। ९३

पारे भवाख्यजलधेर्भगवन् कृपालू
पारे भवत्यवतरिष्यति मे कदा वा।
प्रेमातृणीकृतपदं सकलं वितन्वन्
श्रीमातृभूतशिव पालय मां नमस्ते।। ९४

निर्द्धूतदुस्तिमिरमस्तसमस्ततत्त-
द्दुर्वासनं हृदयमेतदये वितन्वन्।
अस्मिन् भविष्यसि कदानु सुखं निषण्णः
श्रीमातृभूतशिव पालय मां नमस्ते।। ९५

मद्वर्णनैस्तव कदास्तु मनःप्रसादो
मद्दृक्पथेऽस्तु च कदा तव दिव्यमूर्त्तिः।
मत्कर्णगं तववचोऽस्तु कदेतिसाशं
श्रीमातृभूतशिव पालय मां नमस्ते।। ९६

कार्के नन्दनलुलायकटुस्वनोद्यत्
कर्णज्वरापनयनैर्भवदुक्षदजैर्मे ।
ध्यानामृतैः किमपि शर्म विनिर्म्यमाणः
श्रीमातृभूतशिव पालय मां नमस्ते।। ९७

यन्ते दया स्पृशति तन्नयनान्तदासाः
ब्रह्मादयो जगति दीनजनास्पदा सा।
दीनाग्रणीरहमतः पुनरुक्तिरेषा
श्रीमातृभूतशिव पालय मां नमस्ते।। ९८

अन्यत्र मेऽभिमतमीश तदर्प्यतां वा
मां वेप्सितं तु तदिदं भवतार्पणीयम्।
यत्सर्वदा निभृतवृत्यभिधानमित्थं
श्रीमातृभूतशिव पालय मां नमस्ते।। ९९

एवं स्तवं प्रपठतामुपशृण्वताञ्चाऽ
रोग्यायुरच्छशिवभक्तिधनर्द्धिविद्याः।
अग्र्यान् सुतानपि यशश्च विमुक्तिमन्ते
श्रीमातृभूत गिरिशो दिशति प्रहृष्टः।। १००

श्रीमातृभूतशिवचन्दनसान्द्रलिप्तां
संक्लृप्तहेमतिलकां श्रितपुष्पमाल्याम्।
अक्ष्णामुना तव तनूं पिबतोऽक्ष्युदन्या
स्यान्मे यथाशुफलिनी शतधा दयेथाः। १०१

श्रीमातृभूतेश्वराय नमः।।

MAÑJUBHĀṢIṆĪ (Kṛṣṇavilāsavyākhyā)

Ed. Dr. P. Visalakshy

Mañjubhāṣiṇī is the commentary of the famous Kāvya Kṛṣṇavilāsa of Sukumāra. The Kāvya Kṛṣṇavilāsa is also known as Śrīkṛṣṇavilāsa. It is one of the best Kāvyas on the life of Lord Kṛṣṇa. This Mahākāvya is very popular in Kerala. Its author Sukumāra is also known by the name Prabhākara according to popular tradition. This work is an incomplete one and ends in the middle of the twelfth sarga. According to traditions the unfinished nature of this Kāvya is due to the fact that Prabhākara burnt himself as a punishment for his sin against his teacher and it is believed that the poem is composed by him while he was burning in the fire. It is based on Bhāgavata Purāṇa. One can notice the influence of Kālidāsa in the style of the author. For example, the description of the mountain Meru in the first sarga of Kṛṣṇavilāsa is similar to that of the description of Himavat in Kumārasambhava. Similarly, in the fifth sarga of Kṛṣṇavilāsa the river Yamuna appears before Kṛṣṇa in the form of a woman and it has close similarity with the episode described in the sixteenth sarga of Raghuvamśa when Ayodhya appears in the form of a woman to Kuśa in his dream. So also, Kṛṣṇa's narration of places to Satyabhāma in sarga twelve might be based on a scene in Raghuvamśa in sarga thirteen.

The date of Sukumāra is not certain. Ulloor identifies him with Bhaṭṭa Sukumāra. Both Vatakkumkur and Ulloor consider the author

of Kṛṣṇavilāsa as a Keralite. But Krishnamacariar considers him as a younger contemporary of Uddaṇḍa.

The generally accepted date of Sukumāra is twelfth century A.D. Melputtūr Nārāyaṇabhaṭṭatiri refers to him in his Prakriyāsarvasva "nayati dhātvantaramiti yogaśāstre tenākramo nayāmāseti śrīkṛṣṇavilāsoktiḥ." (See the end of Dhātuprakaraṇa). Kunjunni Raja opines that Śaṅkara, the author of Kṛṣṇavijaya seems to have been influenced by Sukumāra (contribution of Kerala to Sanskrit Literature, P. 197).

Commentaries of Kṛṣṇavilāsa

Among the commentaries of Kṛṣṇavilāsa the 'Vilāsinī' commentary of Rāmapāṇivāda which extends upto the ninth sarga is the most important one. The first two sargas of this work were edited along with the text by Rāmānujācārya from Madras in 1880 (Kerala Granthamālā, Vol I, 1906-08). Sargas one to eight of this work were published in 1914 and in 1928 from Kumbhakonam. Another commentary of Kṛṣṇavilāsa is the 'Bālapāṭhya' by Govinda who belongs to the nineteenth century. It extends upto the end of the ninth sarga. First four cantos of the same were published with the text (Contribution of Kerala to Sanskrit Literature, P. 197). Another commentary is the 'Vyākhyā' by Nīlakaṇṭha Śarma of Punnassery. There is a Malayalam translation of this work by Raman Nampyar of Kaviyur which extends upto some portions of the tenth sarga (Kerala Sanskrit Literature - A Bibliography, p. 202) Another commentary of Kṛṣṇavilāsa is the 'Mañjubhāṣiṇī' by Ilattūr Rāmasvāmi also known as Gomatīdāsa). It is an unpublished one. Two Malayalam commentaries of Śrīkṛṣṇavilāsa are available, one is of Kaikkulangara Rama Variyar and the other is of T. Karunakara Panikkar.

Ilathur Rāmasvāmi Śāstri the author of Mañjubhāṣiṇī was one of the prolific poets of the 19th century. His birth place was Ilattūr in Shencotta and he was born in 1824 A.D. He belongs to Harītagotra and his father's name is Śaṅkara Nārāyaṇa Śāstri who is also known as Āṇḍi Śāstrikal. Rāmasvāmi Śāstri studied Vyākaraṇa and Nyāya under Pandalam Raja. He was the court poet of Utram Tirunal Maharaja of Travancore till 1860. Later he was patronised by Ayilyam Tirunal Maharaja. But unfortunately he got the displeasure of the King and left the place by saying "vistīrṇā pṛthvi, janāśca bahavaḥ kim kim na sambhāvyate" (Kerala Sāhitya Caritam IV. P. 211). Vatakkumkur Raja Raja Varma cites another śloka in this context :

"cittabhūvittabhūmattabhūpādhamo-
pāsanā vāsanā yāsanādanvapam
sādhutā sādhṛtā sādhitāsādhitā
kimtayā cintayā cintayāmaḥ śivam." (Keralīya Samskṛta Sāhitya Caritram IV. p. 399). However Śāstri was again invited by King Ayilyam Tirunal and made him the chief poet of the Travancore Royal Court. He was also patronised by Visakham Tirunal Maharaja. Moolam Tirunal and Kerala Varma Valia Koil Thampuran were his students. In Viśākhavijaya, Valia Koil Thampuran refers to his teacher with great respect. "Brahmavidyopadeṣṭāram svasya sāhityadeśikam keralaḥ pratijagrāha bahumānapurassaram" (Viśākhavijaya IV-4). Kunjikkuttan Thampuran refers to Śastri as the 'Bhīṣmācārya' among poets "muttoṭilattūreḻum kavitāvīryoṣmaḷan bhīṣmanām" (Keralīya Samskṛta Sāhitya Caritam, IV, p. 400). The life of this great scholar came to an end in 1887 A.D.

Works of Ilattūr Rāmasvāmi Śāstri

Rāmasvāmi Śāstri was one of the most prominent poets of his time. His noted work Śūrpaṛāghava is a Mahākāvya modelled on

Bhaṭṭikāvya. In this work he illustrates Vyākaraṇasūtras and different Alaṅkaras narrating the story of Rāmāyaṇa. Kīrtivilāsacampū is an eulogic work on Ayilyam Tirunal Maharaja. Gāndhārīcarita is a short poem in Āryā and Pañcacāmarā metres used for Harikathākālakṣepa. Tulābhāraprabandha describes the Tulābhāra ceremony of Visakham Tirunal Maharaja. Gauṇasamāgama describes the visit of Lord Napier, the then Governor of Madras to Trivandrum in 1867 A.D. Kāśīyātrānuvarṇanam is a semihistorical poem describing the pilgrimage of Visakham Tirunal Maharaja to Benaras. His other works are Pārvatīpariṇayam, Ambarīṣacarita, Anyāpadeśadvāsaptati and Kaivalyavallīpariṇaya. The important technical works of Rāmasvāmi Śāstri are Vṛttaratnāvalī, a work on metrics and a poem describing the story of Rāmāyaṇa, appended with Śrīrāmastutiratna which consists of 162 verses of rare metres; Ramodaya, an elaborate treatise on the various metres and their permutations, the illustrations are all written in praise of Ayilyam Tirunal. Yet another work is Kṣetratattvapradīpikā, a treatise on geometry based on Hutton's Geometry. Rāmasvāmi Śāstri also wrote several Stotra works. The following are a few among them:

Devyaṣṭaprāsaśataka, Śivāṣṭaprāsaśataka, Devīvarṇamuktāvalī, Āryāśatakadvaya, Śrīkṛṣṇadaṇḍaka, Tripurasundarīpādādikeśa, Śrīrāmāśrayastotra, Madhusūdanāṣṭaka, Kalināśanastotra, Puṇḍarīkapureśastava, Śrīkaṇṭheśvarastotra, Dharmasamvardhinīstotra, Aśvatthagaṇanāthāṣṭaka, Tirumāsaprabandhaḥ, Dharmasamvardhinī māhātmya also known as Ilattūr Sthalapurāṇa. Pantaḷapurīmāhatmya and Śākuntalacampū are two other works attributed to Śāstrikal. The Muktakas of Rāmsvāmi Śāstri are very famous. The following verse is a very beautiful muktaka revealing the scholarship of the poet :

"ramyā sā vanitā purobhyupanatā yā bhartṛrantarhitam
hṛdyāviṣkaruṭe śrutipraṇayavat sārasyayaccārudṛk

yogābhyāsabalena yatra bhavati traivargikī dhanyatā
nissārasvadharāśayaikavaśagā samyag vivikte ratiḥ"
(Keralīya Samskṛta Sāhitya Caritram, p.400)

The concepts Śṛṅgāra, Nīti and Vairāgya are cleverly imbibed in this verse through the words "sā vanitā". According to tradition the poet composed this verse by the order of Ayilyam Tirunal. Rāmasvāmi Śāstri authored a few Malayalam works also. Among them Jalandhāsuravadham Āṭṭakkatha composed in 1028 M.E. at the instance of Utram Tirunal Maharaja is very famous. Eventhough this is a Malayalam work, Sanskrit words are profusely used. For example:

kālakālamathaphālalālasadarāḷabālaśaśijālakam
kāḷakūṭagarakāḷaśobhigaḷanāḷalolaphaṇijālakam
bālayālaḷitamālayāmiḷitametya śailakulakanyayā
pālakam dhṛtakapālakam tridaśapālakaḥ stutigirālapal
(Kerala Sāhitya Caritam, IV, p. 22)

Mañjubhāṣiṇī

Mañjubhāṣiṇī is the commentary of Śrīkṛṣnavilāsa of Sukumāra. It is an unpublished manuscript written in Malayalam characters extending only upto the first sarga. From the Colophon of the work we can understand that the work is composed in Kali Era 4974/1871 A.D at the instance of Visakam Tirunal Maharaja and this work is also termed as Mañjuḷabhāṣiṇī :

"ādeśena viśākhabhūvalariporyāvanmanīṣābalam
śrīmat kṛṣṇavilāsakāvyatilakam vyākhyātumadyārabhe"

"catussahasryām navabhiryutāyām
śataiścatussaptati samkhyayāpi

atītavatyām kalivatsarāṇām
vyākhyākṛtā mañjuḷabhāṣiṇīyam"

(Mañjubhāṣiṇī)

The poet calls himself Gomatīdāsa because he was an ardent devotee of goddess Gomatī (Pārvatī) of Śaṅkaranainār temple near Ilattūr grāma. In most of his works he salutes Gomatīdevī at the beginning :

"śrīmatīm gomatīm vande mahātripurasundarīm
vṛndārakāvalī mauli māndārārcitapādukām"

(Mañjubhāṣiṇī)

"koṭīrānatagomatīcaraṇabhāgāṭīkatāyam kaviḥ"

(Kīrtivilāsacampu)

Because of his scholarship he became the prominent literary figure in the courts of Utram Tirunal, Visakham Tirunal and Moolam Tirunal Maharajas of Travancore. The poetic talent and the scholarship of Rāmasvāmi Śāstri can be clearly seen in the following verses of Mañjubhāṣiṇī :

"ucchvāsamātreṇa nipīya līlayā
catussamudrāmapi puskareṇa yaḥ
tām pūrayatyāśa madāmbudhārayā
tam vāraṇam naumi vipannivāraṇam"
"sārasakesaragaurī sārasānabaddhaśuddhakauśeyā
sārasānām me diśatu sārasadhāmnaḥ kuṭumbinī sarasam"

(Mañjubhāṣiṇī)

The poet's mastery in sciences like Nyāya, Vyākaraṇa, Vedānta, Alaṅkāra and his deep knowledge in works like Amarakośa, Vaijayantī, Medinī etc. can be seen throughout this work. This work ends by stating that "iti śrīgomatīdāsaviracitāyam śrīkṛṣṇavilāsavyākhyāyām mañjubhāṣiṇyām prathamaḥ sargaḥ."

This Edition is prepared based on a single Transcript kept in Oriental Research Institute and Manuscripts Library, University of Kerala bearing the number T.M. 170-C. No other copy of the manuscript is available. The full text of the work is yet to be obtained. Ulloor states that he has seen only five sargas of this commentary (Kerala Sahitya Caritram II, p.166).

It is felt that this unpublished work is to be brought to light and hence it is planned to serialise it in the Journal of Manuscript Studies. The Mañjubhāṣiṇī commentary of the first twenty verses of Śrīkṛṣṇavilāsa Kāvya is included here and the rest will be published in the coming issues.

मञ्जुभाषिणी
(कृष्णविलासव्याख्या)

श्रीमतीं गोमतीं वन्दे महात्रिपुरसुन्दरीं वृन्दारकावली मौलि मन्दारार्चित पादुकाम् ।
वन्देतद्वन्द्वमद्वन्द्वं सत्कारणमकारणं कामधुक्कामधुक् दिव्यमलकानलकालिकम् ।।

उच्छ्वासमात्रेण निपीयलीलया चतुस्समुद्रीमपि पुष्करेण यः ।
तां पूरयत्याशु मदाम्बुधारया तं वारणं नौमि विपन्निवारणम् ।।

सारसकेसरगौरी सारसनाबद्धशुद्धकौशेया सा ।
रसनां मे दिशतु सारसधाम्नः कुटुम्बिनी सरसम् ।।

क्षोणीमण्डलमण्डनस्य नवाब्धिराकाविधोः
विद्याविन्ददुपघ्नकल्पकतरोरर्थार्थिचिन्तामणेः ।
आदेशेन विशाखभूवलरिपोर्यावन्मनीषाबलम्
श्रीमत् कृष्णविलासकाव्यतिलकं व्याख्यातुमध्यारभे ।।

चतुस्सहस्र्यां नवभिर्युतायां शतैश्चतुस्सप्तति संख्ययापि ।
अतीतवत्यां कलिवत्सराणां व्याख्या कृता मञ्जुलभाषिणीयम् ।।

सुकुमारकविनिबद्धं श्रीकृष्णविलासनाम सुकुमारम् ।
काव्यं व्यचिख्यासुर्व्याख्यातॄणां स्मरामि पूर्वेषाम् ।।

इह खलु सुकुमारनामा कविः ।

काव्यं हि यशसेऽर्थाय शिवेतरनिवृत्तये ।
कान्तावदुपदेशाय परनिर्वृत्तये क्षणात् ।।

इत्याद्यालङ्कारिकवचनप्रामाण्यात् काव्यस्यानेकश्रेयस्साधनतां काव्यालापांश्च वर्जयेत् इति निषेधस्य सत्काव्यविषयत्वं चावधारयन् श्रीकृष्णविलासाख्यं काव्यं चिकीर्षुः चिकीर्षिताविघ्नपरिसमाप्तिसम्प्रदायविच्छेदलक्षणफलकंआशीर्नमस्क्रियावस्तुनिर्देशोवापि तन्मुखं इत्युक्ताशीराद्यन्यतमवस्तुनिर्देशरूपं मङ्गलमाचरति।

अस्ति श्रियस्सद्मसुमेरुनामा समस्तकल्याणनिधिर्गिरीन्द्रः ।
तिष्ठन्निदं विश्वमनुप्रविश्य स्वेनात्मना विष्णुरिवोर्जितेन ।। १ ।।

व्याख्या - अस्तीति । श्रीयते सेव्यत इति श्रीः श्रीञ् सेवायामित्यस्माद्धातोः क्विब्वाचिप्रप्रच्छ्या यतस्तु कटप्रूजुश्रीणां दीर्घो संप्रसारणं चेति क्विब् दीर्घो। श्रीयः शोभायाः सीदत्यस्मिन्निति सद्म । सर्वधातुभ्योमस्नोन्निति सीदतेरतेर्मनिन् प्रत्ययः वासस्थानं इत्यर्थः । यद्वा श्रियो भगवत्यास्त्रिपुरस्सुन्दर्याः सद्म गृहम् । गृहं गेहोदवसितवेश्मसद्मनिकेतनं इत्यमरः । सुमेरोः देवीवासस्थानत्वं प्रसिद्धम्। ब्रह्माण्डपुराणे सुमेरुमध्यश्रृङ्गस्थेत्यादौ दुर्वाससाप्युपबृंहितम् स जयति सुवर्णशैलस्सकलजगच्चक्रसंघटितमूर्तिः काञ्चननिकुञ्चवाटीकन्दलदमरीप्रपञ्चसङ्गीतः। हरिहयनैरृतमारुतहरितामन्तेष्ववस्थितं तस्य विनुमस्सानुत्रितयं विधि हरिगौरी विष्टपाधारम्। मध्ये पुनर्मनोहररत्नरुचिस्तबकरञ्जितदिगन्तं उपरि चतुश्शतयोजनमत्तुङ्गश्रृङ्गपुङ्गवमुपासे ।

तत्र चतुश्शतयोजनपरिमाणाहं देवशिल्पिना रचितं नानासालमनोज्ञन्नमाम्यहं नगरमादिविद्यायाः इति । विष्णुपक्षे श्रियः लक्ष्म्याः सद्म निवासस्थानं लक्ष्म्याः विष्णुवक्षस्थलस्थितत्वात् समस्तानां कल्याणानां मन्दारपारिजातादि मङ्गलवस्तूनां निधिः वासस्थानं निधीयतेऽस्मिन्निति विग्रहे उपसर्गेघोः किरित्यधिकरणे कि प्रत्ययः। अन्यत्र समस्तकल्याणनिधिः निश्शेषपुरुषार्थवासस्थानं सुष्ठुमान्तिमा भुवनान्यस्मिन्निति सुमेरुः सुपूर्वान्मामान इति धातोर्मापोरुश्चेति रुप्रत्ययः इकारश्चाऽन्तादेशः। सार्वधातुकार्धधातुकयोरिति गुणः सुमेरुरिति नाम नामयेयं यस्य सः गिरीन्द्रः पर्वतराजः वे वेष्टिव्याप्नोति भुवनानीति विष्णुः श्रीनारायणः विष्णुव्याप्तावित्यस्माद्विषेः किञ्चेति नुः रुषाभ्यान्नोण इति णत्वं स इव ऊर्जिते महता स्वेन स्वकीयेन आत्मना शरीरेण अन्यत्र परमात्मरूपेण । आत्मजीवे धृतौ देहे स्वभावे परमात्मनीति विश्वः इदं परिदृश्यमानः विश्वं सर्वप्रपञ्चं अनुप्रविश्य व्याप्य तिष्ठन् अवतिष्ठमानः ष्ठा गतिनिवृत्तावित्यस्माद् धातोर्लक्षणहेत्वोः क्रियाया इति लक्षणार्थे शतरुपाघ्राध्मा इत्यादिना तिष्ठादेशः अस्ति भवति अस भुवि इत्यस्माल्लट्। अत्र पूर्णोपमालङ्कारः उपमानोपमेयसाधारणधर्मोपमावाचकानां चतुर्णामप्युपादानात्। उपमा यत्र सादृश्यलक्ष्मीरुल्लसति द्वयोः इति लक्षणात्। अस्ति धातोस्सत्तावाचकत्वात् सत्तायाश्च ब्रह्मस्वरूपत्वात् ब्रह्मणो मङ्गलिकत्वाच्चादौ तत्प्रयोगेण देवतामङ्गलार्थक श्रीकल्याणशब्दप्रयोगाच्च अस्य काव्यस्य परमङ्गलत्वं वर्णगणदोषराहित्यं चेति बोध्यम्।

देवतावाचका श्शब्दा ये च भद्रादिवाचकाः। ते सर्वेनैव निन्द्यस्युर्ल्लिपितो गणितोपि वा इति वचनात्। अस्मिन् सर्गे वृत्तमुपजातिः। अनन्तरोदीरित लक्ष्मभाजौ पादौ तदीयावुपजातयस्ताः इति लक्षणात्।

मिथस्तिरोभावविलोकनाभ्यां संक्रीडमानाविव बालकौ द्वौ ।
पार्श्वेषु यस्याशु परिभ्रमन्तौ चन्द्रांशुमन्तौ नयतो दिनानि।। २ ।।

व्याख्या - अथ षोडशाभिः श्लोकैः सुमेरुं वर्णयति। मिथ इत्यादिभिः - सुमेरोः पार्श्वेषु पार्श्वस्थेषु आशु शीघ्रं परिभ्रमन्तौ परितस्सञ्चरन्तौ चन्द्रांशुमन्तौ

निशाकरदिवाकरौ। मिथः अन्योन्यं मिथोऽन्योन्यं रहस्यपीत्यमरः। तिरोभावविलोकनाभ्यामन्तर्द्धानदर्शनाभ्यां संक्रीडमानौ विहरन्तौ क्रीडोनुसंपरिभ्यश्चेत्यात्मनेपदे लटश्शानच्। द्वौ बालकौ शिशू इवेत्युत्प्रेक्षा दिनानि दिवसानि नयतः अहोरात्रान् प्रवर्त्तयत इति भावः । अत्रेव शब्दस्योत्प्रेक्षाव्यञ्जकत्वे चन्द्रांशुमन्तोर्मेरुपार्श्वपरिभ्रमणपर्यायो अस्तमयोदयरूपान्तर्द्धानदर्शनधर्मसंबन्धनिमित्तेन संक्रीडमानबालकत्वसंभावनास्वरूपोत्प्रेक्षा। तस्योपमावाचकत्वे तु उपमालङ्कार इति तयो सन्देहेन सङ्करः

मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः।
उत्प्रेक्षा व्यज्यते शब्दैरिव शब्दो हि तादृशः ।।

वद्वा यथा तथैवैवं साम्यं इतीवशब्दस्योत्प्रेक्षोपमावाचकत्वात् । अत्र प्रतिश्लोकं स्थितस्य यच्छब्दस्य मनोभिरामे शिखरे त्वदीये इति तच्छब्देनान्वयः ।

उच्चैश्शिखः काञ्चनगौरवर्णस्तमो निगृह्णन्महसा निजेन ।
दीपस्त्रयाणामिव विष्टपानां यो भाति पर्यन्तचरत्पतङ्गः ।। ३ ।।

व्याख्या - उच्चैरिति । उच्चैरुन्नताश्शिखाः शिखराणि यस्य सः अग्रमात्रवाचकस्य शिखाशब्दस्य प्रकृते शिखरलक्षकत्वं। दीपपक्षे उच्चैरुदग्रा शिखा ज्वाला यस्य सः ।

शिखा शाखा बहिश्चूडालाङ्गलीत्यग्रमात्रके।
चूडामात्रे शिखायां च ज्वालायां प्रपदेऽपि च ।।

इति मेदिनी। काञ्चनैः सुवर्णैः गौरः पीतो वर्णो यस्य सः अन्यत्र काञ्चनवत् गौरवर्णः पीतवर्णः । पीतो गौरी हरिद्राभः इत्यमरः । निजेन स्वकीयेन महसा तेजसा तमः अन्धकारं निगृह्णन् निराकुर्वन् निपूर्वात् ज्ञातेर्ल्लटश्शततिश्नाभ्यस्तयोरित्याल्लोपः । पर्यन्ते परिसरे चरन् पतङ्गस्सूर्यो यस्य सः अन्यत्र पर्यन्ते चरन्तः पतङ्गाश्शलभा यस्य सः पर्यन्तचरत्पतङ्गः

पतङ्गौ सूर्यशलभावित्यमरः। यस्सुमेरुः त्रयाणां विष्टपानां लोकानां दीपः प्रदीप इव भाति शोभते। अत्र शिलष्टसाधारणविशेषणसमर्पित उपमालङ्कारः।

यस्याः पतित्वे विहिताभिलाषः करोति तीव्राणि तपांसि लोकः ।
बिभर्त्ति रत्नाकरमेखलान्तामङ्केन पुत्रीमिव यो धरित्रीम् ।। ४ ।।

व्याख्या - यस्या इति। धरित्र्याः पतित्वे भर्तृत्वे विषये विहितो धृतोभिलाषः कामो येन सः लोको जनः तीव्राणि तीक्ष्णानि तपांसि नियमविशेषान् करोति आचरति। रत्नाकरस्समुद्रो मेखला रशना यस्यास्तां समुद्रपरिवेष्टितामित्यर्थः। दुहितृपक्षे रत्नानामाकरः स्थानं मेखला काञ्ची यस्यास्तां धरित्रीं भूमिं पुत्रीं दुहितरमित्युपमा यस्सुमेरुः अङ्केन उत्सङ्गेन बिभर्त्ति दधाति भृञ् भरण इति जुहोत्यादिकाल्लट्। सर्वभूमेस्सुमेरुरेवाश्रय इति भावः।

महान्ति दानानि मखानुदग्रान् पराञ्चि पानाशनयोस्तपांसि ।
शरीरिणश्शान्तमलैर्मनोभिः कुर्वन्ति यच्छृङ्गनिवासकामाः ।। ५ ।।

व्याख्या - यस्य सुमेरोः श्रृङ्गे शिखरे निवासं कामयन्ते प्रार्थयन्त इति यच्श्रृङ्गनिवासकामाः सुमेरुश्रृङ्गस्य स्वर्गलोकत्वादिति भावः। शरीरिणः देहिनः शान्तमलैः शान्तं क्षीणं मलं रागादिदोषो एषान्तैः मनोभिरन्तःकरणैरुपलक्षिताः महान्ति दानानि षोडशमहादानानि उदग्रान् महतः मखान् यागान् पानाशनयोर्जलपानभोज्यभोजनयोः पराञ्चि पराङ्मुखानि निराहाराणीति यावत् परपूर्वादञ्च तेः ऋत्विगित्यादिना क्विन् । जश्शसोश्शिः नपुंसकस्य झल च इति नुमागमः। तपांसि वायुभक्षणादीनि यमविशेषान् कुर्वन्ति अनुतिष्ठन्ति। स्वर्गस्य सुकृतैकसाध्यत्वादिति भावः ।

सुरा युगान्तेषु सहप्रियाभिः निषेदिवांसो यदधित्यकासु ।
उदन्वतामैक्यमुपागतानां पश्यन्ति कल्लोलशतप्रचारान् ।। ६ ।।

व्याख्या - सुरा इति। यस्य सुमेरोः अधित्यकासु ऊद्ध्र्वभूमिषु उपाधिभ्यान्त्यकन्नासन्नारूढयोरित्य कन् प्रत्ययः ततष्टाप्। प्रियाभिः वल्लभाभिः

सह निषेदिवांसः निषण्णाः भाषायां सदवसश्रुव इति लिटः। क्वसुः सुराः देवाः युगान्तेषु युगप्रलयेषु ऐक्यमेकत्वमुपागतानां प्राप्तानां उदन्वतां समुद्राणां उदन्वानुदधौ चेति निपातनात्साधुः कल्लोलानां महातरङ्गाणां शतस्यानेकस्य प्रचारान् परिवर्त्तनानि। अथोर्मिषु महत्सूल्लोलकल्लोलावित्यमरः। पश्यन्ति विलोकयन्ति सुमेरोरूर्द्ध्वभूमिः। प्रलयकालेऽपि निरुपप्लवेति भावः।

पुष्पाणि शय्यासुरपादपानां क्रीडागृहाः काञ्चनगह्वराणि ।
भवन्ति च स्वर्गविलासिनीनां रत्नाङ्कुरा यत्र रतिप्रदीपाः ।। ७ ।।

व्याख्या - पुष्पाणीति । यत्र सुमेरौ स्थितानामिति शेषः स्वर्गविलासिनीनां दिव्याङ्गनानां सुरपादपानां मन्दारादीनां पुष्पाणि कुसुमानि शय्याः केलितल्पानि काञ्चनगह्वराणि सुवर्णगुहाः देवखातबिलेगुहागह्वर मित्यमरः। क्रीडागृहाः केलिभवनानि रत्नाङ्कुरा मणिप्ररोहाश्च रतिप्रदीपाः सुरतदीपा भवन्ति। अप्रयत्नसुलभास्सर्वकामा इति भावः। समृद्धिमद्वस्तुवर्णनादुदात्तालङ्कारः। उदात्तमृद्धेश्चरितं श्लाघ्यं वान्योपलक्षणम् इति लक्षणात्।

स्वर्गौकसः स्वर्णमयीषु पीता श्वेतत्विषो रूप्यमयीषु भूषु ।
नीलाश्च नीलोपलमेदिनीषु ज्ञातुं मिथो यत्र न शक्नुवन्ति ।। ८ ।।

व्याख्या - स्वर्गौकस इति। यत्र सुमेरौ स्वर्णमयीषु काञ्चनभूमिषु पीताः गौराः पीतो गौरो हरिद्रा च इत्यमरः। रूप्यमयीषु रजतमयीषु भूमिषु श्वेतत्विषः धवलकान्तयः नीलोपलमेदिनीषु मरतकभूमिषु नीलाः श्यामलाश्च स्वर्गौकसो देवाः मिथः अन्योन्यं ज्ञातुं विविच्य बोद्धुं शकधृषेत्यादिना शक्नोतेः अपदेज्ञायातोऽस्तुमुन् प्रत्ययः न शक्नुवन्ति शक्तानि भवन्ति। संक्रान्तवर्णान्तरत्वेन परस्परविवेको दुर्लभ इति भावः। पूर्वं उदात्तालङ्कारः।

दरीगृहोत्सङ्गगतैरनूरोः कशाभिघात ध्वनिभिस्सकम्पाः ।
सद्यः प्रियानुज्झितमानदोषा वराङ्गना यत्र परिष्वजन्ते ।। ९ ।।

व्याख्या - दरीति । यत्र सुमेरौ सुराङ्गनाः देवस्त्रियः दरीगृहाणां कन्दरगृहाणां उत्सङ्गानभ्यन्तरभागगतैः प्राप्तैः द्वितीयश्रितेत्यादिना समासः प्रतिध्वनिभूयप्रसृतैरित्यर्थः। अनूरोऽरुणस्य कशा नाम तस्य अभिघातेन ताडनेन जातैर्ध्वनिभिः शब्दैः सकम्पाः सञ्जातगात्रकम्पाः सत्यः अत एव उज्झितस्त्यक्तो मानदोषः कोपः याभिस्तास्तथोक्तास्सत्यः। स्त्रीणामीर्ष्याकृतः कोपो मानोऽन्यासङ्गिनि प्रिये इति दशरूपकं सद्यः तत्क्षणमेव प्रियान्वल्लभान् परिष्वजन्ते आलिङ्गन्ति। परिपूर्वात्सज्जतेर्ल्लट्। उपसर्गात्सुनोतीति तासां ध्वनीनां घनगर्जित समानत्वेन कम्पजनकत्वम्। सुखं सुलभमिति भावः। अनेन सुमेरोरौन्नत्यातिशयो व्यज्यते।

नेतुं त्रपां नम्रमुखीरनीशा स्फुटानि यत्स्वर्णगुहान्तराणि ।
सिद्धाः प्रयत्नेन विना नवोढा नयन्ति नीलोपलगह्वराणि ।। १० ।।

व्याख्या - नेतुमिति । सिद्धा देवयोनयः त्रपया लज्जया नम्राणि नतानि मुखानि वदनानि यासां ताः। स्वाङ्गाऽन्योपसर्जनादिति ङीषा नवोढा अचिरपरिणीता सिद्धाङ्गनाः। उदयद्यौवना मुग्धा लज्जाविजितमन्मथा। इत्युक्तलक्षणः स्फुटानि प्रकाशानि यस्य सुमेरोः स्वर्णगुहान्तराणि काञ्चनगह्वरमध्यानि नेतुं प्रापयितुमनीशाः असमर्थास्सन्तः नीलोपलगह्वराणि इन्द्रनीलगुहाः प्रयत्नेन विना नयन्ति प्रापयन्ति। प्रथमपरिगतायां बालिकायां च चेष्टा। मनसिनमङ्गहसि चाहुस्संस्कृतायां तरुण्यां इति रतिरहस्योक्तेः नीलोपलगह्वराणां तिमिरायमाणत्वान्मुग्धाङ्गनानां विस्रम्भः। केलियोग्यत्वमिति भावः।

यत्रोद्यतानां कुसुमापचाये कान्तासु कल्पद्रुमवाटिकासु ।
विभान्ति सुत्रामविलासिनीनां पदानि लाक्षारसपाटलानि ।। ११ ।।

व्याख्या - यत्रेति । यत्र सुमेरौ कान्तासुमनोरमासु कल्पद्रुमवाटिकासु नन्दनोद्यानेषु कुसुमानां पुष्पाणामपचाये अस्तकरणकादाने अपहार इत्यर्थः। हस्तदाने चेरस्तेये इति अपपूर्वाच्चिनोतेर्भावे घञ्।

उद्यतानामुद्युक्तानां सुत्रमविलासिनीनां पुरन्दरसुन्दरीणां लाक्षारसेनालक्तकद्रवेण पाटलान्यरुणानि रूषितानीति पाठे रञ्जितानीत्यर्थः पदानि चरणान्यवस्थानानि विभान्ति विराजन्ते। एतेन सुमेरुकल्पद्रुमवाटिकानां सुरसुन्दरीकरापचयाभिमतकुसुमसंपत्तिस्सार्वकालिकीति भावः।

पयोदमार्गव्यतिलङ्घनीषु हंसाशिशरः पुष्करिणीषु यस्य ।
वर्षागमेप्यश्रुतमेघनादा न कुर्वते मानसदीर्घयात्राम् ।। १२ ।।

व्याख्या - पयोदेति । यस्य सुमेरोः संबन्धिनीषु पयोदानां मेघानां मार्गं पन्थानं व्यतिलङ्घन्त इति पयोदमार्गव्यतिलंघिन्यः सुप्यजातौ णिनिस्ताच्छील्य इति णिनिः तादृशीषु शिरः पुष्करिणीषु श्रृङ्गाग्रगतपद्मिनीषु स्थित इति शेषः। हंसाः मरालाः वर्षागमेऽपि प्रावृट्कालेऽपि अश्रुतमेघनादाः अश्रुतो नाकर्णितो मेघनादो घनगर्जितं यैस्तादृशास्सन्तः मेघमण्डलस्यान्तमधःस्थितत्वात् श्रृङ्गपद्मिनीनाञ्चोद्ध्र्वकत्वात् घनगर्जितश्रवणानवकाश इति भावः। मानसं मानसाख्यं सरः प्रतिदीर्घयात्रां दूरगमनं न कुर्वते। न कुर्वन्ति। दुस्सहघनगर्जिताभ्यां वनशिरः पुष्करिणीनां मृणालादिसमृद्धा च हंसानां मानसागमने इति भावः। अनेन सुमेरुश्रृङ्गौन्नत्यं व्यज्यते।

छन्नेषु यस्मिन्कनकोज्वलाभिरामूलचूडं नवमञ्जरीभिः ।
गन्धेन विज्ञाय पतन्ति भृङ्गाः श्रृङ्गान्तरारग्वधपादपेषु ।। १३ ।।

व्याख्या - छन्नेष्विति। यस्मिन् सुमेरौ कनकोज्वलाभिः कनकवदुज्वलाभिः गौरकान्तिभिरित्यर्थः। नवमञ्जरीभिः नूतन पुष्पवल्लरीभिः आमूलचूडं मूलादारभ्य शिखापर्यन्तं आङ्मर्यादाभिविध्योः इत्यव्ययीभावः। छन्नेषु आच्छादितेषु श्रृङ्गान्तरेषु अन्यश्रृङ्गेषु ये आरग्वधा राजवृक्षाः तेषु दूरतया श्रृङ्गसमानवर्णतया विविच्य चक्षुषा गृहीतुमशक्येष्वपीति भावः । भृङ्गाः भ्रमराः गन्धेन सौरभ्येण विज्ञाय अनुमायेत्यर्थः पतन्ति गच्छन्ति। शक्नुवक्नुगतावित्यस्माद्धातोर्ल्लट् । श्रृङ्गान्तरारग्वधकुसुमानां तादृशी गन्धसंपत्तिरिति भावः।

मन्दाकिनी यच्छिखरे वहन्ती कुल्यापथाभ्यन्तरसंप्रविष्टा ।
बालेव तद्रक्षणसंप्रवृत्ता दिने दिने सिञ्चति पुष्पवाटीम् ।। १४ ।।

व्याख्या - मन्दाकिनीति। यस्य सुमेरोः शिखरे शृङ्गे वहन्ती प्रवहन्ती मन्दाकिनी आकाशगङ्गा। मन्दाकिनी वियत् गङ्गे इत्यमरः। कुल्याल्पा कृत्रिमा सरित् सैव पन्थाः मार्गः तेन अभ्यन्तरं पुष्पवाटिका मध्यदेशं संप्रविष्टा संप्राप्ता सती तासां पुष्पवाटीनां रक्षणे परिपालने संप्रवृत्ता स्वयमुद्युक्ता बाला कुमारीव दिने दिने प्रतिदिनं नित्यवीप्सयोरिति वीप्सायां द्विर्भावः । पुष्पवाटीः पुष्पवनवाटीः सिञ्चति आर्द्रीकरोति। सर्वदा मन्दाकिनीसन्निधानात् तत्रत्यानां जलसेचनश्रमो नास्तीति भावः। उपमालङ्कारः।

श्रियाभिरामश्शरणं सुराणामलंघनीयो महता महिम्ना ।
विराजमानो वनमालया च यश्शार्ङ्गधन्वानमनुप्रयाति ।। १५ ।।

व्याख्या - श्रियेति। श्रिया संपदा विष्णुपक्षे लक्ष्म्या श्रीर्वेषरचना शोभा संपत्समरशाखिषु वाणी लक्ष्मी लवङ्गेषु विषे बिल्वेऽपीति नानार्थरत्नमाला। सुराणां देवानां शरणं वासस्थानं अन्यत्र शरणं रक्षिता। शरणं गृहरक्षित्रोः इत्यमरः। महता सर्वोत्कृष्टेन महिम्ना माहात्म्येन अलङ्घनीयोऽनतिक्रमणीयः अन्यत्रानभिभवनीयः। वनमालया वनराज्या अन्यत्र वनमालाख्य पुष्पदामविशेषेण च विराजमानः शोभमानः यः सुमेरुः शार्ङ्गधन्वानां श्रीनारायणं अनुकरोति सदृशीकरोति। तत्समानधर्मत्वादिति भावः । श्लेषोऽलङ्कारः।

पुरा पुराणां त्रितयं दिधिक्षोरुमापतेः कार्मुकतां प्रपन्नः ।
मध्येन वज्राङ्कुशमत्स्यचिह्नं योऽद्यापि तन्मुष्टिपदं दधाति ।। १६ ।।

व्याख्या - पुरेति। पुरा पूर्वं पुराणां गगनचराणां असुरपुराणां त्रितयं दिधिक्षोः दग्धुमिच्छोः दहभस्मीकरण इत्यस्माद्धातोः सनि सनाशंशभिक्ष उरित्युप्रत्ययः। उमापतेः श्रीपरमेश्वरस्य कार्मुकतां चापत्वं प्रपन्नः प्राप्तः। त्रिपुरसंहारे महामेरोश्चापत्वं शैवपुराणे प्रसिद्धम्। यः सुमेरुः अद्यापि संप्रत्यपि मध्येन मध्यभागे तं

वज्राङ्कुशमत्स्यचिह्नं कुलिशाङ्कुशमत्स्यरेखालक्षणं तस्य परमेश्वरस्य मुष्टिपदं मुष्टिस्थानं दृढनिपीडनेन भगवत्करपल्लवसंक्रान्तवज्ररेखादिलक्षणलक्षितं मुष्टिगृहीतमध्यभागमित्यर्थः। दधाति बिभर्ति।

श्रृङ्गाग्रभाजां सुरसुन्दरीणां मुखानि पश्यन्नमलानि चन्द्रः ।
निगूहितुं नूनमुरःकलङ्कं ह्रियेव यत्सानुपथेन याति ।। १७ ।।

व्याख्या - श्रृङ्गाग्राणि शिखराग्राणि भजन्ति सेवन्त इति श्रृङ्गाग्रभाजः। भजोण्विरिति ण्विप्रत्ययः तासां सुरसुन्दरीणां दिव्याङ्गनानां अमलानि निर्मलानि मुखानि वदनानि पश्यन् विलोकयन् चन्द्रः सुधांशुः ह्रियेव उत्कृष्टदिव्याङ्गनामुखसन्दर्शन सञ्जात लज्जया इतीवेत्युत्प्रेक्षा। उरः कलङ्कं वक्षस्थितलाञ्छनं निगूहितुमाच्छादयितुं नूनमित्युत्प्रेक्षा। यस्य सुमेरोः सानुपथेन प्रस्थमार्गेण सानुश्चासौ पन्थाश्चेति विग्रहे लक्पूरबू रित्यादिना समासान्तो प्रत्ययः याति गच्छति। चन्द्रस्याधोगतसानुमार्गगमनं ऊद्र्ध्वस्थित सुरसुन्दरीवदनदर्शनजातलज्जाहेतुकत्वेन वक्षः कलङ्कनिगूहनफलकत्वेन च उत्प्रेक्ष्यत इति हेतूत्प्रेक्षा। फलोत्प्रेक्षे तयोस्संसृष्टिश्चेति त्रयोऽलङ्काराः स्फुटमत्र प्रतीयन्ते।

मनोभिरामे शिखरे तदीये सहोपविष्टं सुरसिद्धसंधैः ।
अवोचदागत्यकृतप्रणामा कदाचिदुर्वीकमलाधिवासम् ।। १८ ।।

व्याख्या - एवं सुमेरुवर्णनमुपसंहृत्य श्रीकृष्णावतारादि कथां प्रस्तौष्यन् सुमेरुश्रृङ्गस्थित ब्रह्मसमीपे भूमिसमागमसल्लापं वर्णयति मनोभिरामेति।मनोभिरामे मनोज्ञे तदीये पूर्वोक्तगुणविशिष्टसुमेरुसंबन्धिनी-त्यदादीनि चेति वृद्धत्वाच्छप्रत्ययः शिखरे श्रृङ्गे शृङ्गे सुराणां देवानां सिद्धानां तद्विशेषाणां च संघैः सार्थैः। संघस्सार्थो तु जन्तुषु इत्यमरः। सहयुक्ते प्रधान इति तृतीया। सह उपविष्टं आसीनं कमलाधिवासं ब्रह्माणं कदाचित् जातुचित् उर्वी भूमिः आगत्य प्राप्य कृतप्रणामा कृतनमस्कारा सती अवोचत् अवादीत्। वचपरिभाषण इत्यस्माद्धातोर्लङ्। अस्यतिवक्तीत्यादिना अङि वच [illegible]

पुमानिवाहं भवतः पुरस्तात् ब्रवीमि किञ्चित् प्रतिपद्य धैर्यम् ।
पीडा मदीया परमत्र हेतुर्न्निर्लज्जता नन्वखिलापहास्या ।। १९ ।।

व्याख्या - पुमानिवेति। अहं पुमान् पुरुष इव धैर्यं धीरत्वं प्रतिपद्य अवलम्ब्य भवतः पुरस्तात् अग्रे किञ्चित् ब्रवीमि वच्मि। कुत इति चेत् अत्र वचने मदीया मत्संबन्धिनी पीडा दुर्जनकृतोपद्रवः परं केवलं हेतुः पीडाया दुस्सहत्वात् स्त्रैणानुचितमप्याचर्यत इति भावः। कुतोऽनुचितत्वमिति चेत्। नन्वित्यामन्त्रणे। निर्ल्लज्जता निस्त्रपत्वं अखिलैस्सर्वैरप्युपहास्या उपहसनीया भवतीति शेषः। अन्यथा पीडानिवृत्य संभावालज्जामपहाय किञ्चिन्निवेद्यत इति भावः।

सृष्टा त्वया दत्तवराश्च दैत्या भारेण मां संप्रति पीडयन्ति ।
बले प्रमाणे च भवन्ति येषां नैवोपमानं कुलभूभृतोऽपि ।। २० ।।

व्याख्या - पीडामेवाह सृष्टा इति। त्वया सृष्टा निर्मितदत्तवराः प्रतिपादिताभीष्टाश्च दैत्याः असुराः भारेण देहभारेण संप्रति इदानीं मां पीडयन्ति बाधन्ते। कुतस्तेषां तादृशे भार इत्यत आह। येषां दैत्यानां बले सामर्थ्ये प्रमाणे शरीरमान्ये कुलभूभृतोऽपि कुलपर्वता अपि उपमानं दृष्टान्तः नैव भवन्तीति शेषः। तेषां कुलपर्वताधिकबलप्रमाणत्वात् पीडाकरत्वमिति भावः।

THE CONTRIBUTIONS OF ARCHAEOLOGY TO THE HISTORY OF ANCIENT INDIA

Dr. K.G. Sreelekha

Archaeology means the science of antiquities. It has contributed a lot to the history of ancient India. Indian archaeology is a science of recent growth, but has made wonderful progress during this brief period. The pioneer work in this field was done by Europeans and the same is being carried on now by the Indians.

The study of Indian antiquities was initiated by scholars like Sir William Jones who founded the Asiatic Society of Bengal in 1774. A large number of ancient inscriptions were collected but those could not be deciphered on account of the ignorance of the script. This difficulty was solved by James Princep in 1838 by his discovery of the Brahmi Script. After that the task of deciphering the inscriptions became an easy one. The greatest contribution was made by General Cunnigham who was appointed in 1862 as the Archaeological Surveyor to the Government.

Lord Curzon set up a separate department of Archaeology and appointed Dr. Marshall as the Director General of Archeology. Under the direction and supervision of Dr. Marshall the ancient sites of Taxila covering an area of about 25 Sq.miles were excavated and a lot of useful information was collected. We may discuss the information derived from inscriptions, numismatics and monuments.

I. Inscriptions

Inscriptions are of great value. They have been found on stone, copper plates and other materials. They cannot be tempered without detection. Consequently we can be sure while using the material from inscriptions that they contain what was originally written. The genuineness of the inscriptions cannot be doubted and they also give us a correct idea of the method of writing followed at a time when they were actually inscribed. The character of their script also enables us to fix their approximate age. Locations can also throw some valuable light.

Inscriptions have been found on stone and copper plates and other materials. Asoka tells us that he got his edicts engraved on stone so that they may last for a long time. Writings on stone were on rocks, pillars, slabs, pedestal or the back of images, rims and lids of vases, caskets, prisms of crystal, walls of temples, pavements of pillars of colonnades, caves etc.

Copper was the material which was commonly used for the writing of inscriptions. An inscription copper plated was called Tamrapatra, Tamrasasana, Sasanapatra, or Danapatra according to its contents. It is remarkable to note that land grants were invariably inscribed on copper plates and were handed over to the donee so that they may serve as title deeds. Fahien tells us that he found in many Buddhist monasteries the copper plates which referred to the grants of land. Some of them were as old as the time of Buddha. The discovery of the Sohgaurra copper plate of the Mauryan period confirms this statement of Fahien. Hieun Tsang tells us that Kanishka summoned a Buddhist council which prepared three commentaries and those commentaries were engraved on copper plates and kept in

stone caskets which were placed in the stupas built over them. Some specimens of books inscribed on copper plates are kept in the British Museum. The use of copper for writing purposes was not very common upto the sixth century A.D. But it was quite popular for the next six centuries. Copper plates were of different sizes and thickness. Some of them were so thin that they could be bent easily and there were others which were very thick and heavy. The size of the copper plate depended upon the contents of the document and the size of the commonly used writing material in the district where the copper plate was issued. Sometimes a document was inscribed not on one copper plate but on many and in that case the copper plates were fastened together by means of copper rings. In this way, the copper plates looked like a book which could be opened easily. Sufficient margin was left on the copper plates.

According to the contents of the inscriptions they can be grouped as commercial, magical, religious and didactic, administrative, eulogistic, votive or dedicative, donative, commemorative and literary.

(a) Commercial

The specimens of commercial inscriptions are to be found on the seals of the Indus Valley. A seal is a stamp bearing device or letter or both pertaining to its owner, while its impression or any material is called sealing. It is possible that the shorter inscriptions on the seals are simply the owner's name and the longer ones include titles that the owner of the seal happens to possess. The purpose of a sealing is to authenticate or serve as signature or quality mark. It is also served as a token, passport, talisman, amulet and votive offering. The earliest seals found in India are the ones from the Indus sites and it is well known that the discovery of a few such seals at Mesopotamian sites provided the Indus Civilization with a firm chronology. The

Nigamas and Srenis were commercial organizations and had the power of minting their coins. They must have possessed seals for commercial purposes. Seals are a valuable source of information of the history and culture of a period. Seals of kings provide information regarding their titles geneology and chronology.

(b) Magical

Some specimens of magical inscriptions are found in the Indus or Harappa seals which was used as amulets and contained magical formulae on them. They contain the names of the deities which are represented by the animals. The animals on the amulets are the antelope, buffalo, brahmi bull, composite animal, elephant, goat, hare human figure, monkey, Rhineoceros, short-horned bull and tiger. Some of the deities represented by them are theMoon, Yama, Siva, Indra, Brahma, and Durga. It is observed that the magical formulae continued to be written on metals as well as birch bark and other materials.

(c) Religious and didactic

Religious and didactic inscriptions deal with religious and moral matters. The inscriptions of Asoka are the best specimen of this type of inscriptions. They give us a complete picture of the life and achievements of Asoka. They give us a peep into the working of the innermind of Asoka. They tell us how Asoka lived before the Kalingawar. They give us the details about the measures adopted by Asoka for the spread of Buddhism. His inscriptions help us to give a picture of the social, religious and economic life of the people in his time. We also learn from them the names of the sacred places which were associated with the names of Buddha. We also have an idea of some of the doctrines of the Buddhist faith.

The Kalinga war had far reaching effects so far as Asoka was concerned. The change of Asoka's religion can be directly attributed to the Kalinga war. Before his conversion, Siva seems to have been his favourite deity. Asoka had no scruples about the slaughter of men and animals. After the Kalinga war he became a Buddhist. In the Bhabru edict, he openly declares his faith in the Buddha, Dhamma and the Samgha. He called the Buddha as a Bhagavat. He declared through his inscriptions that whatever had been said by the Buddha was correct. He took interest in the exposition of Buddhism and kept himself in close contact with the Samgha. He did all that he could to maintain the integrity of the church

A few references from his inscriptions can give us a clear idea of the religion propagated by Asoka. In the Second Minor Rock Edict, it is stated thus: "Father and mother must be obeyed, similarly respect for living creatures must be enforced; truth must be spoken. These are the virtues of the law of piety which must be practiced. Similarly, the teacher must be reverenced by the pupil, and proper courtesy must be shown to relatives. This is the ancient standard of piety – this leads to length of days, and according to this must act".

(d) Administrative

The edicts of Asoka (Dhamma lipi) are also the specimens of the administrative inscriptions. For example, "Everywhere in my dominions, the Yuktas, the Rajukas and the Pradesikas shall proceed on circuit every five years as well for this purpose, ie. For the instruction of Dhamma as for other business". (Girnar inscription)

Raja was the head of the state. He had judicial, legislative and executive powers. He was the war-lord and as such considered plans of military operations with his senapathi. He was also the fountain of

justice. It was his duty to see that justice was administered to the people. The king has been described by Kautilya as Dharma Pravarthak. The king issued what were known as sasanad or ordinances. The edicts of Asoka are examples of those sasanad. It was also the duty of the king to appoint ministers, priests and superintendents, attend to receipts and expenditure of the state, carry on correspondence with the mantriparishad, receive envoys, appoint spies to collect secret information etc.

The Sohgaura copper plate inscription of the 3rd century B.C is an example of pure administrative inscription. The Junagadh Rock inscription of Rudradaman I also contains administrative material.

(e) Eulogistic

The eulogistic inscriptions or Prasastis are very important from the political point of view. Generally they contain the name and geneology of the ruler concerned, the earlier career of the King, his military, political and administrative achievements, the existence of contemporary states coming in to conflict with him and the inter state relations, the administrative system, the political ideals, the personal accomplishments of the king, his patronage, charity or mythological or puranic allusions by way of comparison and similies. These types of inscriptions can be sub-divided in to two parts. Pure eulogy and eulogy mixed with other types. The edicts of Asoka for a category by themselves. The number of inscriptions which contain eulogy mixed with other matter is very large.

(f) Votive or dedicative

We have a large number of votive or dedicative inscriptions. It is possible that some of the tablets found in the Indusvalley contain votive inscriptions. The Peprahwa vase inscription records the

dedication of the relic casket of Lord Buddha. Many of the dedicative inscriptions deal with the installation of images and the construction of temples.

(g) Donative

The number of donative inscriptions is very large as many occasions offered themselves for this purpose to the rulers and the subjects. Some of the inscriptions refer to the donations of caves or other buildings for the residence of monks and ascetics. Some refer to the donation of money in the form of a permanent endowment. Out of these funds, the Brahmanas and the needy were fed, lamps were lightened in the temples etc. In some inscriptions, there is a reference to the donation of lands and villages to the monasteries, educational institutions and the Brahmanas.

(h) Commemorative

Commemorative inscriptions record such events as birth, death or other important events. The Rummin dei inscription of Asoka reads this "king Priyadarsin, beloved of the Gods, when he had been consecrated many years, came in person and did worship. Because here the Sakya Sage Buddha was born he caused a huge stone wall to be made and a stone pillar to be erected". A large number of commemorative inscriptions refer to the Silaharas of Kohlapur, the Chalukyas of Kalyani, the Rashrakudas, the Yadavas etc.

(i) Literary works

Some inscriptions contain poetic and dramatic works and their purpose is primarily literary. From the Mahanirvana Stupa at Kusinagara in U.P was discovered copper plates containing 13 lines and recording the udana sutta of Buddha.

II. Numismatics

A study of the Indian coins enlightens us a great deal regarding the history of ancient India. The numismatic society of India is doing a lot of useful work in this connection. There are a large number of coins found from various parts of India dealing with the different aspects of ancient Indian history, coins are of various metals – gold, silver, and copper.

Coins help us to build up the history of the country in many ways. They give us the names of the Kings who ruled at various times in different parts of the country. In many cases, the coins are the only information we have regarding the existence of certain kings. The information from the coins can be used to corroborate the evidence from other sources such as the Puranas etc. The coins also help us to fix up the chronology. Coins mention the year in which they are issued. The existence of a large number of coins issued during the different years of the region of a King help us to fix the exact dates for the accession and the death of the king. The location of coins helps us to determine the extent of the territory of a king. The discovery of a large number of Roman coins in India confirms the fact that there was a brisk trade between India and the Roman empire. The figures of the various kings appear on coins and from then we can have an idea regarding the head – dress of those kings. Sometimes, the hobbies or the amusements of the rulers can also be known from a study of their coins. Coins give an indication of the prosperity or otherwise of the country. If people have gold or silver coins they are likely to be prosperous. The depreciation of coinage gives an indication that the country was passing through abnormal times. During the Huna invasion of India, the Gupta currency depreciated. The symbols on the gupta coinage refer to their zeal for Hinduism.

The coins give us genuine information regarding the history of ancient India. Coins were issued by the rulers and other authorities like srenis, etc. and there is no possibility of their being issued merely to deceive people.

The earliest coins of India have only figures, devices or symbols and no legends. Sometimes, the coins were cast in dies but very often symbols were punched on pieces of metals. The symbols varied from time to time and were punched with a view to guarantee their genuiness and value

After the Greek invasion of India, the practice of writing the names of the Kings on the coins was started. A large number of coins were issued by the Indo-Bactrian rulers who had under their control the Punjab and the North Western Frontier. Three coins possess a high degree of artistic excellance and ultimately had a tremendous influence on Indian Coinage. The thing borrowed in the Indian coinage was the name and the portrait of the ruler. The Greek coins refer to about 30 Greek Kings and Queens who ruled India. A branch of the Scythians settled in Gujarat and Kathiawar issued coins in which the names of the ruling Kings and their fathers were mentioned in the Saka-era. These coins have helped us to reconstruct the history of the western satraps for more than three centuries. The Kushans also issued a large number of coins. The existence of the Malavas and the Mitra rulers of Panchala is known only from the coins. The Gupta coins also give us a lot of useful information. The Indian coins after the Gupta period do not give us much historical information.

III. Monuments

The ancient monuments like buildings, statues of stones or metals, terra-cotta, ornamental and decorative fragments, pottery etc.

give us a lot of useful and reliable information. The excavation of the sites of the old towns like Harappa, Mohen jo daro and Taxila has given us a lot of information hither to unknown and changed our conception of the history of ancient India. It is after the discovery of the Indus valley civilization that we began to talk of a civilization in India prior to that of Aryans. The excavations at Taxila throw light on the Kushans. A study of the sculptures found from there gives us an idea of the Gandhara school of Art. The digging of the old sites of Pataliputra gives us some information regarding the old capital of the Mauryas. The excavations at Sarnath have added to our knowledge regarding Buddhism and Asoka.

As regards monuments of the period those of Asoka has survived to prove the high skill which the people had attained in his reign. Unfortunately, very little has survived of the reign of Chandra Gupta Maurya. The reasons appears to be that most of the cities in India were still built of the perishable wood. The palace of Chandra gupta was highly praised by the Greeks who regarded it as surpassing in beauty the palaces of Susa and Ekbatana. The excavations at the site of the Village Kumarahar have disclosed the remains of a mighty pillared hall of Maurya date. This probably formed part of the palace of Chandragupta himself. The later Indian monuments, sculptures and symbols Buddhist or otherwise also deserve to be studied for a first hand knowledge of the legacy of the Maurya art traceable in them.

The most commonly found remains of Asoka are the free standing pillars and animal capitals of the pillars. The sahasram minor rock inscription states that edicts are to be inscribed on rocks and on pillars wherever a stone pillar is standing. This suggests that some of the pillars predate Asoka's reign. Uninscribed pillars of this kind

may have served a ritualistic purpose. Asokan pillars are of two types of stone: Some are of the spotted red and white sand stone fror the region of Mathura and others are of buff coloured fine grained hard sand stone usually with small black spots quarried at Chunar near Benaras. The uniformity of style in the pillar capitals suggests that they were all sculpted by craftsmen from the same region. Their stone is similarly only of the two above mentioned types. It would seem, therefore that stone was transported from Mathura and Chunar to various sites where the pillars have been found and where the stone was cut and carved by craftsmen.

The stone elephant at Dhauli does not appear to belong to the same tradition as the animal capitals. The image of the elephant emerging from the rock is a most impressive one and its purpose was probably to draw attention to the inscription near by

The popular art of the Maurya period consisted of sculptures which may not have been and probably were not, commissioned by the emperor. The patrons of popular art were probably the local officers and the wealthy citizens. It is represented by figures such as the yakshi of Besnagar, the Yaksha of Parkham and the Chauri – bearer from Didarganj.

Terra cotta objects of various sizes have also been discovered at Maurya sites. The tradition of making Mother goddesses in clay which goes back to the pre-historic period, is revealed by the discovery of such figurines in Maurya levels at Ahichchatra. They are found more commonly at sites extending from Pataliputra to Taxila. Terracottas from Taxila consists of primitive idols, votive reliefs with deities, toys, dice, ornaments and beads. Toys were mostly wheeled animals, the elephant being a particular favourite.

The progress of archaeological work in India in future is bound to enrich our knowledge of ancient Indian history. And our present knowledge of ancient Indian History is to a large extent, due to the devotion of a number of historians.

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CATALOGUING OF MANUSCRIPTS

P.L. Shaji

Before dealing with the Cataloguing of manuscripts, it is essential to have briefing the Manuscripts in this Library. From time immemorial people used things that were available in their place of living to convert oral knowledge into written forms. Surface of stones, copper plates, Bhurja patras (Birch bark) and Agarutvak, (the bark of Amsysis Agallochạ) hand made paper, palm leaf, slate, etc., were the media commonly used. Most of the manuscripts in this Dept. are of palm leaf. Manuscripts on other materials are as mentioned very few. Copper plate inscriptions serve the purpose of just samples.

In the Kerala University Manuscripts Library, which has a history of nearly a century, there are more than 57,000 works spread in about 30,000 codices. Among these some works have more than 300 copies and there are works, which doesn't have any copy at all. The scripts used in the works include Malayalam, Grantha, Vattezhuthu, Kolezhuthu, Nandinagari, Tamil, Kannada, Telugu, Marathi, Bengali, Assamese, Oriya, Newari, Hindi and English and the languages found are Sanskrit, Malayalam, Tamil, Kannada, Telugu, Bengali, Assamese, Marathi, Oriya, Newari, Hindi and English. Apart from palm leaf manuscripts there are a few written on hand-made paper as well as transcript copies. There is no manuscript written in bhurjapatra, but a model of the same is preserved. There is

a work written in Agaru Bark. Stylus is commonly used to write on palm leaf. One rare palm leaf manuscript in the library seems to have been written in Newari script with a quill using some kind of ink. The work named 'Aryamanjusreemoolakalpam', which contains Buddhist religious practices, has been published from this Institute in three Parts.

The palm leaves found on sea-shore areas were commonly used for writing. This style of writing continued up to a couple of centuries ago. After that palm leaves were used by astrologists. Now they are mainly used for making bags, baskets etc. and paper took the place of palm leaves. As centuries passed by, there come into existence the habit of copying the manuscripts. If one wanted a copy of any work, one used to collect the work from its owner and engage a professional writer to copy the same. Works, so borrowed, were to be returned to the owner, once they were copied. Thus the process of taking multiple copies came into vogue. The letters on the palm leaf are usually not legible. Since they are written with stylus made of iron, some kind of juice collected from fresh green leaves and also carbonated lemon grass oil were applied on it, to make them legible. After writing on both sides of the leaf, pagination is provided on only one side. Two wooden planks are kept on both sides of the bundle to make it bound firmly. If protected properly, a manuscript can withstand the test of time roughly for five centuries. Each and every manuscript is the treasure of human wisdom and knowledge of the authors who have passed away even before centuries. Such treasures in manuscripts are to be collected and preserved on scientific methods. They are to be properly catalogued, studied and published, providing to the need of the public. Attempts made in this direction will also pay homage to the author sunk into oblivion.

The Oriental Research Institute and Manuscripts Library has edited and published 446 Manuscripts choosing them from Sanskrit, Malayalam and Tamil.

The process of Cataloguing

Catalogue is a list of books arranged according to a definite plan. It presupposes classification. A master record of every bibliographic item is often maintained. It is called the Accession Register. It contains date of accession, accession number, author, title, place of publication, publishers name and address, year of publication volume or part if any, size and binding, source of acquisition, cost, class, date of payment and remarks. In addition to these the modern classification provides a call number. In a Manuscripts Library there is no scope of the columns for publisher and year. Instead the Catalogue contains Date, Accession No., Title, Author, Name and Address, Donor and Date, Material, Script, Size, No. of leaves, No. of line per page, No. of letter per page, whether complete or not, No. of Granthas, Condition, Date of manuscript if any, evaluation, cost, source, purchase or donation, remarks etc.

Catalogues available in this Institute include Hand list, Alphabetical Index of Sanskrit Manuscripts, Alphatetical Index of Malayalam Manuscripts, Tamil Perccuvadikal, Descriptive Catalogue and Subject wise Catalogue.

Hand list

In the year 1911 Dr. T. Ganapathy Sastri and later on Sri. Sambasiva Sastri visited many private libraries and after scrutinizing the manuscripts, they brought the manuscripts for getting them published. Normally hand list contains the name and the details whether a work is complete or not, the owner, etc. Copy of such a list

is given to the owner of the house who donates the manuscripts. It normally contains only the primary facts about the manuscripts. The author of this paper has made a hand list of about 600 manuscripts in Pattambi Sanskrit College and Kerala Kalamandalam and identified 900 Sanskrit work which were written in Malayalam script and Grantha script, in the Lal Chand Research Library,DAV College, Chandigarh, along with his colleague Sri.H.Sadanandan Potti.

Alphabetical Index

Dr.T.Ganapathy Sastri published a catalogue for the first time in the year 1912 and it is the catalogue of Sanskrit manuscripts and contains the details of 1299 manuscripts collected by him. During the period from 1929 to 1934 Sri.Sambasiva Sastri used to give details of manuscripts collected by him in the Administation Report of Curator's Office of Travancore. The credit of publishing a Catalogue of Malayalam manuscripts goes to Sri.Sambasiva Sastri in the year 1935. He published one which contains the names and details of 525 Malayalam manuscripts. These Catalogues have been classified on the basis of subject. A catalogue of the manuscripts belonging to the Travancore Palace was also published subsequently. It contains the details of manuscripts and published works located in the Royal Palace. There are 7 volumes of Alphabetical Indices of Sanskrit manuscripts published from the Institute so far. They include supplementary catalogues also. An Alphabetical Index of Malayalam manuscripts came out in 1951. Giving it amendments and modifications the latest one came out in 1991. Similarly there are Alphabetical Indices, two for Tamil and one for Marathi manuscripts. Eventhough the names and details of Sanskrit manuscripts are given in English in the Sanskrit Alphabetical Index, such a thing is not seen in Tamil and Malayalam catalogues. Normally, Alphabetical Indices

contain, details like the name of work, commentaries if any, and if so, its author and name of commentary, name of the author of the manuscripts, subjects, scripts, whether complete or not, date of manuscripts, whether available elsewhere or not. Size of the manuscripts, number of folios or pages, number of lines, etc. also can be included.

Descriptive Catalogue

Descriptive catalogues contain over and above the aforesaid details, a beginning and end of manuscripts, colophons, remarks etc. Such catalogues are very useful for research scholars and subject experts. Without even seeing a manuscript, the complete details of the same can be had from such catalogues. Catalogues of the type are seen to have published from the Office of the Curator and Palace Library. They contain details of Sanskrit, Malayalam and Tamil manuscripts. All these put together cover only 30% of the collections and the remaining is to be done on war footing in the face of fast deterioration.

Subject wise Catalogue

As the name indicates, subject wise classification is based on the subject of the manuscripts. Two volumes of the title have been published in Malayalam from this library. Also there is a small list of Visha Vaidya manuscripts. Index cards have been prepared subject wise for Sanskrit, Malayalam and Tamil manuscripts. They do not contain the details of all the manuscripts.

If these catalogues are computerized or in other words if they are stored in a computer they can be retrieved very easily and information about manuscript can collected fast. It is hoped that the same will be done in the near future itself.

Usual problems confronted with while cataloguing and the using of manuscripts

The person who catalogues manuscripts should be well versed in more than one script and should have average information about the different subjects and knowledge in languages. Usually cataloguing has to be done on manuscripts which are 100-500 years old.

First of all, Hand list is prepared and bundles are brought to the library and then it is easy to catalogue them alphabetically, descriptively and subject-wise. The collected bundles have to be cleaned, old threads removed and new threads attached. Then the manuscripts are read and found out whether there is colophon or not. If it is a complete work, usually colophons are found. Colophon contains the name of the work, its author, commentaries if any, and their author, the number of chapters, date of writing, and some times the name of the writer and name of the person to whom it was written. There are certain peculiarities in the style of writing manuscripts also. Whatever be the writing, prose, poetry or drama, a line gets started continues till the end of the line, some times on the both sides of the leaves and it becomes a burden to the learner to decipher it properly. In case of pictures they will be drawn only on one side of the leaf. Similarly even if the writers name is not mentioned in the work some signs can be noticed in the work elsewhere. As for example in the works of Sri.Swathy Thirunal the word Sri.Padmanabha is repeated many times. If the leaves in the beginning or at the end portion are missing, the whole manuscript is to be checked. Whether there is more than one work in a bundle is also to be ascertained. Sometimes works pertaining to more than one subject also can be found in the same bundle. That is why there are more than 57000 works in the

30000 codices in this library. If a bundle contains more than one subject and names depending upon the accession number of manuscript, the first work that can be named A, 2nd B and so on. Some times there may be 1-40 small works in the same bundle and hence the numbering go even after the last syllable Z, and still further noting additions marking Z_1, Z_2 etc. When such manuscripts are catalogued, the works should be read carefully so as to ward off omissions. Sometimes one side of a leaf may contain a complete work, and the other side another one. Similarly it should be checked whether leaves are missing from the bundle. An easy method is to check the page numbers. Sometimes the page numbers may be repeated. Likewise page numbers can be checked to put the leaves in order. But if margins are lost due to be passage of time, the leaves can be kept in order, only after going through the whole work, and it is highly strenuous.

Page numbers are put in three types

1. Old Malayalam digits
2. Vowels and consonants of alphabet
3. Nannanyadikrama

When writing a palm leaf, if a letter goes wrong there will be a dot above the letter and if a word or a sentence is wrong it will be emphasized by putting it within brackets. In 70% of the works present here, the name of the author and the period in which it was written cannot be found. To determine the period, normally the age of the leaves, the style of wring and the style of language may be helpful. 'Katapayadi' and the 'Aksharasamkhya' are also helpful to find out the date of manuscript, It is difficult to arrange manuscripts in the shelf as subject-wise because they may contain different subject in one bundle. So ABC letters are to be given to different works in one

bundle. Accession number will help to identify the manuscripts from the rack.

Manuscripts are to be collected, catalogued and preserved in libraries for public access. Each and every manuscript has a life span. It should be edited and published within the time limit for the benefit of the posterity.

The report of National Mission for manuscripts shows that there are about 50 lakhs of manuscripts in India. Of them only 10 lakhs have been catalogued (approximately). In the absence of proper preservation they may be lost. Instances of the owners burning the manuscripts are reported. Hence an intensive drive is required in the matter of collecting manuscripts. If the owners are not willing to donate the manuscripts they are to be educated of the importance of their possession, along with the hardship in preserving them. Unscientific attempts in the preservation of manuscripts may cause damage, resulting in the loss of ancient wisdom they contain. Manuscripts are the repositories of the hoary past of a community. Let them be preserved, published and allow them to speak volumes that way the glories of the cultural heritage they represent.

HIGHWAYS AND BYWAYS OF SANSKRIT TEXTUAL CRITICISM

Dr. M. Srimannarayana Murti

Modern studies in Sanskrit fall into two categories, namely textual criticism and literary criticism. The textul criticism is a basic science concerned with the study of origination, transmission, restoration and presentation of texts in their tradition. The literary criticism is an applied science dealing with the interpretation of texts of set goals of both empirical and emotive values. The textual critic and the literary critic should work hand in glow in harmony without jeopardising the balanced, impartial and comprehensive conclusions based on historical facts with correct perspective. Our efforts should not be futile by being imaginary and arbitrary. Textual criticism is of two levels, namely 'lower textual criticism' 'and higher textual criticism'. Lower textual criticism is related with the preparation of critical editions on the basis of manuscripts involving collection of manuscripts up to preparation of the press copy with critical apparatus and notes on variant readings. Higher textual criticism entails studies of the critical editions with regard to the sources of the author and his influence on the poseterity.

The term highway means 'a public road, especially a principal route, whether on water or land' and figuratively it means 'ordinary direct course of action'. Thus highways in textual criticism are the

accepted or established principles of textual criticism which bestows the status of science. The term byway means 'secluded road or shortcut' and figuratively 'less known principles developed time to time in any subject to achieve the end results on the basis of the state of the art on hand'. Therefore byways in textual criticism are the shortcuts evolved for the best results in restoration of texts transmitted in tradition. Here the scope is converged to the retrospect of the rules in a historical perspective and prospects of shortcuts in textual criticism with special reference to Sanskrit in the present scenario.

Corruption of texts in Ancient India:

Oral transmission of texts was preferred to written documents. Pāṇini's Aṣṭādhyāyī was orally transmitted from the teacher to student even though it evidences of the existence of writing for preservation.[1] The phonetic treatises like the śikṣās and vedalakṣaṇa works[2] attempt to preseve the text against phonetic corruptions. Orally transmitted texts are vulnerable for 'linguistic corruption and restoration by wrongful correction' resulting in the emergence of diverging versions and recensions. Patañjali draw attention to the variations in the pronunciation being influenced by the phonemes of various other languages leading to the existence of false phonemes side by side to correct ones because of analogies[3]. The difference between a version and a recension is as much as between a dialect and a congnate language respectively.

Versions: When the variations of the text are discernable and cause no hindrance in communication, the text is said to be in versions. As the transactions in the speech community do not cause obstruction the versions are allowed to survive locally by subjective preferences of the readers of the texts. The Vārttikakāra refers to the existence of two versions in the *Aṣṭādhyāyī* for the rules Pāṇ. 1.4.1 to 2.2.38[4].

The wording of the rules and the sequence in the order cause difference in the interpretation. Patañjali accepted the version beginning with 1.4.1 ākaḍārād ekā saṃjñā and ending with 2.2.38[4]: kaḍārāḥ karmadhāraye and showed vividly how the rules operate without overlapping. The second version also holds good in its own way. Therefore the versions are genuine and functional totally. Any merger may result in representing the author in falsity.

Recensions: Recensions of texts arise when the corruption and restoration streched to such an extent that their original sources could not be located and the readings were registered in the minds of the speech community as of different origin for all practical purposes of application as in rituals, etc. Kātyāyana and Patañjali refer to several recensions to the Vedic texts which were found operative in different regions of the country[5]. For example the short diphthongs *e* and *o* with the duration of half of the normal *e* and *o* are preserved and pronounced in the Sātyamugrī and Rāṇāyanīa recensions of the *Sāmaveda*. [6] During the cultural epochs many recensions became obsolete, except a few stray hymns. Those surviving isolated hymns were being quoted and referred to in the Śrautasūtras, affording in Vedic ritual. Similarly some of the words derivable by Pāṇini's sūtras are illustrated in the Mahābhāṣya and the Kāśkāvṛtti, which could not be located in the extent recensions.[7] The versions and recensions in the ancient texts and their commentaries in Sanskrit puzzle the textual critic throwing out of patience and ingenuity. Thus it became incumbent in all ages for the litterateur to develop technologies for preservation and interpretation of litterateur.

Some anthropologists opine that the language had its origin in ritual. The sacrificial ritual and the Vedic literature, in fact, dominated the development of all sciences and arts in ancient India. Thus it

became customary to trace the origin of every branch of learning in Vedic lore. Another salient feature of the book-writing practice was to show skills in commentaries and subcommentaries in preference to independent monographs. The author of the principal work was deified as bhagavān with supersensory wisdom and others who claim as ardent followers show their skills in understanding by paraphrase and amplification of the text.[8] In their elucidations the glossarists not only explain the passages of the text but also draw independent conclusions by beginning their sentences with *apare, pare, tu kecit*, and so on.[9] The context provides the clue for differentiation of different concepts theorised by each commentator. Pāṇini's *Aṣṭādhyāyī*, Kātyāyana's *Vārttika* and Patañjali's *Mahābhāṣya* are the earliest known grammatical treatise, commentary and subcommentary respectively in the descriptive and synchronic grammar of Sanskrit. Vallabhadeva's commentary *Ṭīkā* is the earliest known commentary on the *Kumārasaṃbhava* of Kālidāsa. The Sanskrit commentator plays the role of both a textual critic and a literary critic. So from the commentaries can be gleaned the ancient principles of textual criticism which were adapted by them.

Ancient Principles of Textual Criticism:

1. Recover the characterisitics of the lost manuscript and analyze the authority in the history of textual tradition.[10]
2. Identify the versions and the recensions and understand the background of their origin.[11]
3. Justify each version or recesion against the background of its origin.[12]
4. Choose one version and do not try to alter the text of that version in the name of precision, even in cases of ambiguity and lapses of the author. Record your observations faithfully.[13]

5. Do not change the text which may mar the possibility to obtain the full personality of the author, including his shortcomings.[14]

Modern Textual Criticism:

In the first quarter of the last century an intense urge arose in Europe among critics to reconstruct texts as close as to authors' autographs of prominent literature like William Shakespeare in all minute details including spelling and punctuation. The discrepancies in the printed editions from their press copies, proof sheets and autographs, the prompt sheets held by the actors and revised copies of the authors were aimed at be solved on some defined principles. Dr. Alfred William Pollard in his lecture 'The Foundations of Shakespeare's Text' raised some problems in 1923. In 1927 Ronald Mc Kerrow theorised some of the issues in his *Introduction to Bibiliography*. Mc Kerrow theorized some principles of textual criticism in his book *Prolegomena for the Oxford Shakespeare*. Under the influence of the European Sanskritists, Indian critics too undertook editing manuscripts. The Nirnayasagar Press, Bombay published several rare manuscripts under its Kāvyamālā series. The rare manuscripts became a great attraction. Ganapati Sastri's *Bhāsanāṭakacakra* was a great and successful enterprise form Kerala. Similarly K. Sambasiva Sastri edited the *Vimānārcanakalpa* under the title *Vaikhānasāgama* of *Marīci* from Trivandrum in 1935 on the basis of a single palm leaf manuscript in Grantha script belonging to Manalikkara Matham, near Padmanabhapuram, South Travancore. Indian Sanskrit scholars also got interested in the western methods of textual criticism. V.S. Sukthankar's *Prolegomena* to the *Critical Edition* of the *Ādiparvan* of the *Mahābhārata* (1933) and S.M. Katre's *Indian Textual Criticism* (1941) are the best monographs theorising textual criticism in Indian context. The critical edition of the

Mahābhārata was prepared largely on these principles. The goals of these textual critics were to recover as many as possible of the characteristics of the author's lost manuscript and to reconstruct a synthetic text from the available manuscripts. The synthetic text is supposed to be very close to author's autograph. By laying hands on the manuscripts, the textual critic/editor reconstructs the spirit and body of the author's text by applying well defined and structured methods of (i) *recensio* (ii) *heuristics* and (iii) *emendatio*.[15]

The procedure for the reconstruction of the synthetic text of the author is very elaborate involving various steps like:

1. Collection of manuscripts
2. Study of the history of transmission of the manuscripts by similarities and differences in scribal errors, omissions and commissions, interpolations, etc.
3. Preparation of the pedigree
4. Identification and elimination of worthless manuscripts
5. Selection of exemplars for the critical edition
6. Collection and identification of passages of the text quoted in other books for validation
7. Collation of excemplars by entering into collation sheets containing squares
8. Preparation of the press copy with the following instructions
   (a) Prepare the text selecting the best readings out of the variant readings
   (b) Enter the variant readings including orthographical errors in the critical appararus

(c) Place the critical apparatus as footnotes or endnotes

(d) Preface it with notes on the exemplars used in the edition.

(e) Append at end with cross reference material like index of verses or quotations, or authors quoted and so on for quick and random retrieval.

Inaccessibility of the manuscripts was a cumbersome impediment in procuring copies for evaluation and authentication because of the conservative attitude of the holders of repositories to part with the manuscripts under the cover of copyright provisions, long distances of work places, inadequate facilities, high costs in travel expenses and scribal charges. Untold stories of woes hidden in the minds of textual critics are too many and of different kinds. The situation is getting changed right from the beginning of this twentyfirst century to the best advantage of textual and literary critics of Sanskrit by the development of advanced technologies in computer applications.

Today's state of the art:

Low cost facilities available in computers opened new vistas in Sanskrit textual and lirerary criticism. Multilingual editing softwares in computers promote data entry into any Indian language with facility for change from one to the other besides transliteration in Roman script. Computer provides facilities for scanning and storing of manuscripts and printed books with facilities for retrieval. Digital libraries came and they are replacing conventional libraries. The oral recitations like the Vedic texts can also be digitized and added to the libraries to form sound archives. The reading materials thus digitized can be retrieved at any work place and at any time by connecting the data in the Internet. Already many public libraries came forward

voluntarily to throw open the manuscripts for digitization. The Government of India through its agencies is lending a helping hand in a big way through its manuscripts Mission Project to scan and store the manuscripts preserved in Libraries across the country. Many other voluntary organisations are also transacting this business for public cause in a large scale, The Sanskrit scholars are expected to avail all the facilities and develop byways in both the textual and literary criticism to contribute to disseminate the ancient wisdom for the development of social and physical sciences.

Byways in Textual Criticism

In view of the added advantages in digital libraries and modern gadgets some shortcuts may be introduced in the principles of textual criticism in 1. Selection of version, 2. selection of the best reading, 3. printing of inexplicable words and phrases, 4. punctuation and 5. presentation of interpolations.

1. Selection of version:

a) Choose the shortest version for synchronic projection of a text to draw biographical sketches.[16]

b) Choose the localised longer and latest version for diachronic projection of a text to account for an ongoing event or concept in a historical perspective for its immediate usefulness.[17]

Note: Textual criticism is aimed at recovering details of the lost original and reconstructing a synthetic text that is superior to any single preserved form. We attempt to recover as many as of the characteristics of an author's lost manuscript.

2. *Selection of the best reading:*

a) From various readings which are meaningful and acceptable in conformity with meter, style, syntax and Sanskrit morphology give only that reading in the text which stands the test of everyday facet of the day-to-day life of the author, be it in politics, religion, philosophy or sociology.

b) Find the authentication of every individual word of cultural importance after determination of author's beliefs and supersitions on the available socio-religious evidences.[18]

c) Give only those variant readings which are of independent semantic value as lexical items and ignore all others which resulted from wrong reading and copying by the scribe.

3. *Printing of inexplicable words and phrases:*

Words of doubtful origin or phrases of doubtful syntax or which you do not understand mark with a wavy underline.

or

use "sic" in square brackets to assure the reader that you are quoting accurately although the syntax or logic might otherwise lead him to doubt it; e.g. "तादृशस्य तिडन्तस्यैव भवनात् [sic.]",Vallabhadeva's *Ṭīkā* on *Kumārasambhava*, 1.34. Here logically we expect *vābhāvāt* for *bhavanāt*, but the manuscripts do not support for the change.

4. *Organising the critical apparatus:*

a) Give only the those variant readings which are of independent semantic value and ignore others which

resulted from false reading and wrong copying by the scribe.

Note: The internet facilities are promising the readers a hope of verifying each instance of doubt in the exemplars used by the editor.

b) Enter all the variants including scribal errors when the edition is on the basis of a single manuscript *(codex unicus)* or on the basis of two manuscripts which could not be connected to an archetype, to help the reader to obtain the factual position of each leaf/page, just as the position of different pieces are described on the chess board during the progress of the game. The symbols [ ], <>, { } and '+' may be used to indicate:

[ ] when damaged letters of records or lacuna are filled in

< > to record the scribal errors and conjectural additions,

{ } for conjectural deletions, and

\+ for irremediable corruptions.

Note: The angular bracket < > intimates that very assumption that a lacuna exists is conjectural, while the square bracket [ ] shows that the lacunas of unknown length have been filled up.

5. Punctuation marks:

The punctuation marks like the vertical slash (avasāna) can be introduced to indicate pause (virāma) even after the verbal nouns in the function of a verb to obtain clarity in reading and easy functionality in computer applications in editing and printing of the prose texts particularly related to the vaidika, kalpasūtra, āgama, dharmaśāstra, etc. works, taking clue from the oral tradition of the recitation of the *Kauṣitaki - Brāhmaṇa*

Kauṣītakibrahmaṇopaniṣad of the Kauṣītaki recension of the *Ṛgveda* which is in vogue even today in Kerala and the *Aṣṭādhyāyī* of Pāṇini.[19]

6. Presentation of interpolations:

   a) Relegate the author's revisions to the footnotes or endnotes.

   b) Intentionally interpolated texts by different authors

      i. Relegate the stray imitations to the footnotes

      ii. Show conspicuously along with the main text the interpolations of long passages which were inserted and got absorbed in to the tradition and influenced the minds of readers in order to analyze the complex of the past and capture the intimate knowledge of thought.[20]

Note: The historicity of the interpolations is to be ascertained tentatively on the basis of the available information.

Higher Textual Criticism:

The objective of the lower textual criticism becomes fully achieved by the presentation of the text on the authority of manucripts along with critical apparatus. The higher textual criticism comes in to assimilate and evaluate the text to build the history of thought to carry forward further studies. In other words the ongoing situation is presented by the edited text, the analysis of textual transmission and the historical description of an event or concept is obtained by applying the principles of higher textual ciriticism. All books which were written continually do not survive and only a few remain as poles serving as coordinates edifying the construction of history with traces

left behind by each of them. So at the level of higher textual criticism the textual critic dwells on:

1. sources of materials available to the author,
2. methods of writing,
3. influences of the author on the succeeding writers,
4. judgment of the contribution of the author in a historical perspective, and
5. utility by linking up with the contemporaneity.

Ultimately the textual critic finds justification for the best readings he gave in his edition as found on tradition without contradictions. In essence the textual critic lives with the spirit of the author and delineates his transformation from an infant to perfected wise man with matured wisdom.

In conclusion, the textual critic in lower level presents the author's manuscript in decent appearance supplementing deficiencies without trespassing the documentary evidences, In higher level of textual criticism the critic tries to analyze the author's manuscript finding authority in tradition. He determines the sources of the author and his contribution to the subject against the principles of literary criticism (which may be called *paribhāṣā-s*) are drawn on the basis of the distinguished works of celebrated authors. The principles are revised and updated time and again with the approval of the *śiṣṭas* comprising of literature. The textual critic in higher level defends his author's text by evaluation and validation of his theories. The commentary is the last resort for validation and to obtain clarification on any doubt in determining the authority of the text. The Sanskrit tradition does not differentiate the textual criticism from the literary criticism. The critic has to apprise any given text in all possible ways

against as may theories as possible for the appreciation of the past with a view to anchor in the present subsuming under future.

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1. Patañjali demonstrates how the phonemes were taught by Pāṇini.

   उच्चार्य हि वर्णानाहोपदिष्टा इमे वर्णा इति । MB. 1.1.1, p. 13.

   In the same breath, Patañjali continues to establish that the grammar was orally transmitted; Cf:

   क्वेमे संवृतादयः श्रूयेरन्निति। आगमेषु । आगमाः शुद्धाः पठ्यन्ते। विकारेषु तर्हि।

   विकाराः शुद्धाः पठ्यन्ते । प्रत्ययेषु तर्हि। प्रत्ययाः शुद्धाः पठ्यन्ते । धातुषु तर्हि

धातवोऽपि शुद्धाः पठ्यन्ते। प्रातिपदिकेषु तर्हि। प्रातिपदिकान्यपि शुद्धानि पठ्यन्ते। MB. ibid.p.14

Pāṇini attests the existence of the script by two sūtras, namely 6.3.25:अष्टनः संज्ञायाम् (e.g. अष्टकर्ण 'having figure '8' branded on the ear', and 3.2.21: दिवा...... लिपिलिबि..... घनुषःसु (e.g. लिपिकर, लिबिकर 'an anointer, an engraver, a writer or scribe').

कानि पुनः पृषोदरप्रकरणानि। येषु लोपागमवर्णविकाराः श्रूयन्ते न चोच्यन्ते। अथ यथेति किमिदम्। प्रकारवचने थाल् (5.3.23)। अथ किमिदमुपदिष्टानि। उच्चरितानि। कुत एतत्? दिशिरुच्चारणक्रियः। उच्चार्य हि वर्णानाहोपदिष्टा इमे वर्णा इति। कैः पुनरुपदिष्टाः । शिष्टैः । के पुनः शिष्टाः । वैयाकरणाः। MB. 6.3.109, vol. 3, p. 174.

2. *Vedalalakṣaṇa* works contain large lists of words of uneven nature, e.g. words of irregular sandhi, words ending with *nakāra*, etc., and *anukramaṇis*. For example the *Ṛgvedaprātiśākhyapariśiṣṭa* contains a list of words from the *Ṛgveda* with different sandhis. The *Nāntapadādi and Śuklayajurveda - sarvānukrama* are other exampless of this genre. Cf K. Parameswara Aithal, *Vedalakṣaṇa - Vedic Ancillary Literature - A Descriptive Bibiliography, Motilal Banarsidass*, Delhi, 1993; entry 314, p.217, entry 737, p.388, entry 1322, p.611

3. आकृत्युपदेशात् सिद्धामिति चेत् संवृतादीनां प्रतिषेधः। Vt. 18, p.13; के पुनः संवृतादयः। संवृतः कलो ध्मात एणीकृतोऽम्बूकृतोऽर्धको ग्रस्तो निरस्तः प्रगीत उपगीतः क्ष्विण्णो रोमश इति। लिङ्गार्था स तर्हि भविष्यति। See also: M. Srimannarayana Murti, 'False Phonemes in Paṇinian Tradion. SVUOJ. 43, pp. 33-51.

4. कथं त्वेतत्सूत्रं पठितव्यम् । किमा कडारादेका संज्ञेति। आहोस्वत् प्राक्कडारात् परं कार्यमिति।

See also M. Srimannarayana Murti, 'Ekasaṃjñādhikāra in the Aṣṭādhyāyī', SVUOJ, 10, 1967, pp.11-22: Two Versions of the Ekasaṃjñādhikāra' ibid. 12, 1969, pp 75-83.

5. सर्वे खल्वप्येते शब्दा देशान्तरे प्रयुज्यन्ते। न चैत उपलभ्यते। उपलब्धौ यत्नः क्रियतां महान् हि शब्दस्य प्रयोगविषयः। सप्तद्वीपा वसुमती त्रयो लोकाश्चत्वारो वेदाः साङ्गाः सरहस्या बहुधा विभिन्ना एकशतमध्वर्युशाखाः सहस्रवर्त्मा सामवेद

एकविंशतिधा बाह्वच्यं नवधाथर्वणो वेदो वाकोवाक्यमितिहासः पुराणं वैद्यकमित्येतावान् शब्दस्य प्रयोगविषयः। MB. 1.1.1, p.9

6. ननु च भोच्छन्दोगानां सात्यमुग्रिराणायनीया अर्धमेकारमर्धमोकारं चाधीयते - 'सुजाते एश्वसूनृते' 'अध्वर्यो ओद्रिभिः सुतम्' 'शुक्रं ते एन्यद्' 'यजतं ते एन्यद्'.....इति। MB. Śivasūtra 3: एओङ् and 4: ऐऔच्, p.22. Pāṇini did not include these two phonemes in his alphabet. He did not recognise them and treated as allophones to regular diphthongs *e* and *o*, just as he did not recogniose the *ayōgavāhas* like *jihvāmūlīya* and *upadhmānīya*. Cf. इमेऽयोगवाहा न क्वचिदुपदिश्यन्ते श्रूयन्ते च। तेषां कार्यार्थं उपदेशः कर्तव्यः। के पुनयोगवाहाः। यदयुक्ता वहन्त्यनुपदिष्टाश्च श्रूयन्ते। MB 1.1.1,.*Śivasūtra*, 5: हयवरट्, p.28

7. In a recent thesis submitted in 2000 to the University of Pune, Dr. Satyabhama Pushpalak has attempted to find attestations to the secondary derivatives illustrated in the Mahābhāṣya and the Kāśikā in the Book V of Aṣṭādhyāyī. After an elaborate study she found out that there are 1199 secondary derivatives described by Pāṇini out of which 389 forms are attested in the Pre-pāṇinian literature and 323 forms are not attested in the usage. Cf Satyabhama Pushpalak, The Secondary Derivatives in the Book V of the Aṣṭādhyāyī and their attestation in Pre-paninian Literature, thesis submitted to the University of Poona from the Department of Sanskrit in 2000.

8. E.g. Patañjali calls Pāṇini as भगवान् कथं पुनरिदं भगवतः पाणिनेराचार्यस्य लक्षणं प्रवृत्तम्, p.6; षड्भावविकार इति ह स्माह भगवान् वर्ष्यायणिः, MB. 1.3.1, p. 258

9. न्याय्यस्य ऋतकशब्दस्य भावात् कल्पनं संज्ञादिषु साधु मन्यन्ते। ऋतक एवासौ न लृतक इति। अपर आह। न्याय्य ऋतकशब्दः शास्त्रान्वितोऽस्ति स कल्पयितव्यः साधु संज्ञादिषु। MB. 1.1.1, p. 20

Cf. एवं तर्ह्याहान्ये वैयाकरणाः मृजेरजादौ संक्रमे विभाषा बुद्धिमारभन्ते। परिमृजन्तु परिमार्जन्तु। MB. 1.1.3 p.48. When recensions are in discussion we find ityāha, tadāha, etc., also: तदुह स्माह *Kauṣītaki - Brāhmaṇa* 2.9.1, 7.6.10; 11.8.5, 7.12.33

Even in Āgamas this practice is seen: e.g. अयुक्तं चेदन्यत्रालयं कृत्वा पुनः प्रतिष्ठाप्यार्चयेदित्याह मरीचिः। *Vimānārcanakalpa*, *Paṭala* 71, p. 447.

एवं महाशान्तिरिति केचित् वदन्ति। *Vimānārcanakalpa*, *Paṭala* 71, p. 438

तेषां पुनः प्रतिष्ठा चेत् तत्तत्प्रधानहोमं कारयेदित्येके। Ibid. *Paṭala* 70, p. 439.

10. Cf किमर्थमिदमुभयमुच्यते 'भवे' 'प्रोक्तादयश्च तद्धिता' इति न 'प्रोक्तादयश्च तद्धिता' इत्येव भवेऽपि तद्धितश्चोदितः स्यात्। पुरस्तादिदमाचार्येण दृष्टं भवे तद्धित इति तत्पठितम्। तत उत्तरकालमिदं दृष्टं प्रोक्तादयश्च तद्धिता इति तदपि पठितम्। न चेदानीमाचार्याः सूत्राणि कृत्वा निवर्तयन्ति। .... MB Vt. 13, p.12.

There are two rules in the *Aṣṭādhyāyī*. Pāṇ. 4.3.53: तत्र भवः and Pāṇ. 4.3.101: तेन च. प्रोक्तम्. The words desired to be derived are *vaiyākaraṇa* 'grammarian' and *pāṇinīyam* 'the rule ordained by Pāṇini' repectively. To derive these two words Pāṇini enjoined two rules. As the Vārttikakāra argues the rule 4.3.53 could be dispensed with because the rule 4.3.101 itself accounts for both the forms. Therefore the editor is left with an option to drop the rule 4.3.53 without any damage to the functionality of the grammar. But Patañjali cautions to refrain from changing. Now he argues that Pāṇini reads the rule 4.3.53 when the example vaiyākaraṇa flashed in his mind. Afterwards he wanted to describe the word Pāṇinīyam also and immediately he read the rule 4.3.101. Had Pāṇini himself wanted he would have revised the text. It is not in the nature of great seers to revise their own writings time and again. Therefore respecting the tradition the texts of the great teachers should not be altered. It appears that Pāṇini is hinting at the fields in which the two words are to be distributed in his word magazine. Both Pāṇini and Patañjali appear to have been hinting at the field theory, with which the modern semanticists are acquainted with. Cf. M. Srimannarayana Murti: 'Sources and Methods of Pāṇini', SVUOJ 42, 1999, pp. 57-78.

11. The critic shall not take his own knowledge as the basis of evaluation, but instead he shall search sources of his author's knowledge. Patañjali very politely puts it to the critics: Cf:

सर्वे खल्यप्येते शब्दा देशान्तरे प्रयुज्यन्ते। न चैत उपलभ्यन्ते। उपलब्धौ यत्नः क्रियताम् । महान् हि शब्दस्य प्रयोगविषयः। सप्तद्वीपा वसुमती त्रयो लोका......प्रयोगविषयः। एतावन्तं शब्दस्य प्रयोगविषयमननुनिशम्य सन्त्यप्रयुक्ता इति वचनं केवलं साहसमात्रम् । MB.1.11, p.9. Because of the expansion of the subject through commentaries and subcommentaries, the literary critic fashions himself as the textual critic. The variations in texts leading to

versions and recensions arise because of emendations made by the author himself in his autograph (or while giving dictation to his students) and because of additions made by the interpolators who are scholars of equal competence to the author to complement the text. The author himself revises his readings free from variability and ambiguity as far as possible (see M. Srimannarayana Murti, 'Linguistic Variability', SVUOJ, 41 1998). Linguistic variability is the fertile source for deveopment of versions. As Patañjali suggests, the versions are to be examined and evaluated, if possible all the versions are to be accommodated in case it is conducive to generate the requisite results without jeopardising the purpose and the scheme of the author. For example there were two opposite views as regards the nature of words. According to the naturalists *(svābhāvikaśabda - vādins)* the words are eternal and according to the conventionalists they are fabricated and concatenated *(kāryaśabda - vādins)*. Therefore the rules of grammar can be written according to either of schools. Pāṇini has written the rules following the school of naturalists. But his mastery was so celebrated that they could be interpreted in conformity with both the schools Cf:

किं पुनर्नित्यः शब्द आहोस्वित् कार्यः। संग्रह एतत्प्राधान्येन परीक्षितं नित्यो वा स्यात् कार्यो वेति। तत्रोक्ता दोषाः प्रयोजनान्यप्युक्तानि। तत्र त्वेष निर्णयो यद्येव नित्योऽथापि कार्य उभयथापि लक्षणं प्रवर्त्यमिति। कथं पुनरिदं भगवतः पाणिनेराचार्यस्य लक्षणं प्रवृत्तम्। सिद्धे शब्दार्थसंबन्धे। (Vt.) ...यन्नित्यं तं पदार्थं मत्वैष विग्रहः क्रियते सिद्धे शब्देऽर्थे संबन्धे चेति। MB.1.1.1, p.67.

The illustrated commentators like Mallinātha, Govindarāja, etc. identified the interpolations and commented with note like adhikapāṭha, pāṭhāntara and prakṣipta. In this way the glossarists provide ciritical apparatus in a traditional way. The modern textual critics also follow suit and record their observations in the critical apparatus. For example one of the much debated topics is the conflation of the *Meghadūta:* "Gildmeister, whose critical edition was unsurpassed, showed that a number of verses in the traditional text of the *Meghadūta* are spurious. Already Mallinātha had pronounced several of them. 'interpolated' (*prakṣipta*) although he included them in his commentary, and other verses were rejected as spurious by Īśvaracandra Vidyāsāgara. Stenzler followed these critics in

omitting most of those verses from the text and relegating them to an appendix." Hulzsch's Preface to Kālidāsa's *Meghadūta* edited from Manuscripts with the commentary of Vallabhadeva and provided with the complete Sanskrit - English vocabulary, The Royal Asiatic Society, London 1911. Vallabhadeva recognises the authencity of the versions and also appreciates some of the variant readings available in other versions: but he preferred to stick on to the version of the text he had taken without altering it; e.g. there is a reading क्षताहंकारशंसिनः for क्षतहुंकारशंसिनः in old version for *Kumārasambhava* 2.26, p.46: रुद्राणामपि मूर्धानः क्षताहंकारशंसिनः। He also remarks that the variant was more delectable than his; क्षताहंकारशंसिनः इति जरत्पाठोऽत्र रम्यतरः। Kum. 2.26, p.46

Commenting on KS. 2.37: कथमप्यम्भसामन्तरा निष्पत्तेः प्रतीक्षते he says the variant अपेक्षते for प्रतीक्षते is more appropriate in the context; but the text was not altered (प्रतीक्षत इत्यत्रापेक्षत इति रम्यः पाठः, Kum. 2.37, p.50). Vallabhadeva draws a difference between textual critic and literary critic while commenting on Kum. 3.41 मुखार्पितैकाङ् गुलिसंज्ञयैव मा चापलायेति गणान् व्यनैषीत्। The literary critics flouted the variant reading: मुखाग्रसंस्थापिततर्जनीकः, because they do not relish the usage एकाङ्गुलिसंज्ञया। But as a textual critic Vallabhadeva does not change the reading; अत्र चासभ्यार्थप्रतिभासादेकाङ्गुलिशब्दं न साधु मन्यन्ते। मूत्रोत्सर्गे हि एकाङ्गुलिशब्दसंकेतः। अतो 'मुखाग्रसंस्थापिततर्जनीकः' इति पाठो युक्तः, Kum. 3.41, 79. Here Vallabhadeva's dual role as a textual critic and literary critic can be appreciated.

12. Kātyāyana the Vārttikakāra levels a charge that the mention of *ḷkāra* in *Māheśvarasūtra: ṛḷk* is useless and arugues emphatically for its dismissal. Patañjali supports Pāṇini by holding that the latter opined that the words are of four types, namely, *jātiśabda, guṇaśabda*, *kriyāśabda* and *yadṛcchāśabda*. The mention of ऌकार is needed to effect sandhi between words beginning or ending with ऌकार as in मधु + ऌतक > मध्व्लृतक in the sentence मध्व्लृतकाय देहि. Kātyāyana's opposition is because he does not accept the fourfold classification of words as Pāṇini did. He does not accept the category of yadṛcchāśabdas. He wants to obtain the sandhi by splitting the rule *krpo ro laḥ,* Pāṇ 8.2.18. The argument holds water. But as Patañjali says, it goes against Pāṇini's theory of ... Hence

Patañjali dismisses the argument of Kātyāyana as unjust for dropping of लृकार in the Māheśvarasūtra 2: *ṛḷk*, Cf:

न्याय्यस्य ऋतकशब्दस्य भावात् कल्यनं संज्ञादिषु साधु मन्यन्ते। ऋतक एवासौ लृतक इति। अपर आह। न्याय्य ऋतकशब्दः शास्त्रान्वितोऽस्ति स कल्पयितव्यः साधुः संज्ञादिषु। ऋतक एवासौ न लृतकः। अयं तर्हि यदृच्छाशब्दोऽपरिहार्यः। लृफिडः लृफिड्डः। एषोऽप्यृफिडः ऋपिड्डश्च। कथम्। अर्तिप्रवृत्तिश्चेव हि लोके लक्ष्यते फिडफिड्डावौणादिकौ प्रत्ययौ। त्रयी च शब्दानां प्रवृत्तिः। जातिशब्दा गुणशब्दा क्रियाशब्दा इति। न सन्ति यदृच्छाशब्दाः। अन्यथा कृत्वा प्रयोजनमुक्तमन्यथा कृत्वा परिहारः। सन्ति यदृच्छाशब्दा इति कृत्वा प्रयोजनमुक्तं न सन्तीति परिहारः। समाने चार्थे शास्त्रान्वितोऽशास्त्रान्वितस्य निवर्तको भवति। तद्यथा देवदत्तशब्दो देवादिण्णशब्दं निवर्तयति न गाव्यादीन् नैष दोषः। पक्षान्तरैरपि परिहारा भवन्ति। MB.1.1.1, शिवसूत्र 2, p. 20. Patañjali concludes with a satirical remark: स एष सूत्रभेदेन लृकारोरपदेश प्लुत्यार्थः सन् प्रत्याख्यायते सैषा महतो वंशस्तम्बाल्लट्वानुकृष्यते। MB.1.1.1, ibid.p.21.

13. M. Srimannarayana Murti, 'Ekasaṃjñādhikāra the Aṣṭādhyāyī' SVUOJ, 10, 1967, pp.11-23; Two Versions of the Ekasaṃjñādhikāra' SVUOJ, 12, 1969, pp. 75-83.

14. Several commentators suggested vaious alterations in the wording, etc., but they were never executed to protect the text in tact. For example Bhaṭṭoji Dīkṣita suggests that the rule Pāṇ 6.1.101: *akaḥ savarṇe dīrghaḥ* could be read as *ako'ki* (अकोऽकि इत्येव सुवचम् under the rule अकः सवर्णे दीर्धः, Pāṇ. 6.1.101). Similarly Bhaṭṭoji Dīkṣita suggests that the rule Pāṇ.2.1.23. द्विगुश्च could be dropped (इदं सूत्रं त्यक्तुं शक्यम्। संख्यापूर्वो द्विगुश्चेति पठित्वा चकारबलेन संज्ञाद्वयसमावेशनं सुवचत्वात्। सभासान्तः प्रयोजनम्।) *Siddhāntakaumudī* under the rule द्विगुश्च, 2.1.23. Some changes might have occurred erroneously. For example George Cardona thinks that the original reading of Pān. 8.3.4 was अननुनासिकात् परोऽनुस्वारः and it was changed to अनुनासिकात् परोऽनुस्वारः by haplologic shortening of अननुनासिकात् to अनुनासिकात् George Cardona, 'On the Formulation of *Aṣṭādhyāyī*' 8.3.4: 'अनुनासिकात् परोऽनुस्वार': in *Surabhi - Sreekrishna Sarma Felicitation Volume*, Tirupati 1983, pp.199-205.

Vallabhadeva, a commentator of the tenth century remarks that the usage *āha* in the verse of the *Kumārasambhava* 6.25: उपचिन्वन् प्रभां तन्वीं प्रत्याह परमेश्वरः

is ungrammatical and it was an accidental slip from the pen of the poet: आहेति भूते णलन्तभ्रमात् प्रयोग: प्रमादज:। *Kumārasambavaṭīkā*, 5.25, p.164. He raises a doubt regarding the grammatical validity of the usage and retains the reading; e.g. अपर्णामिति कथं द्वितीया? इतिशब्देन हि प्रातिपदिकार्थमात्रेऽवस्थापनात् प्रथमया भवितुं न्याय्यम्। यथा - "क्रमादमुं नारद इत्यबोधि स:" (*Śiśupālavadha*, 1.3) इति। चिन्त्यमेतत्। ibid, 5.27, pp.125-126. तपसा कृशा तप:कृशेति "ओज: सहोम्भस्तपसस्तृतीयाया:" इत्यलुगभावश्चिन्त्य:। ibid, 2.60, p.142.

Vallabhadeva recognises the authenticity of the versions also and appreciates some of the variant readings available in other versions, but he prefered to stick to the version of the text he has taken without altering it, e.g.

A) *Kumārasambava,* 2.26 reads: रुद्राणामपि मुर्धान: क्षताहुंकारशंसिन:। There is a reading: क्षताहंकारशंसिन: for क्षतहुंकारशंसिन: in one old version. He also records in his commentary that this version is much delectable than what was given in his examplar: क्षताहंकारशंसिन: इति जरत्पाठोऽत्र रम्यतर:। Kum.2.26, p.46.

B) In *Kumārasambava 2.37:* कथमप्यम्भसामन्तरा निष्पत्ते: प्रतीक्षते there was a variant अपेक्षते for प्रतीक्षते which is more appropriate in the context; but the text was not altered; प्रतीक्षत इत्यत्रापेक्षत इति रम्य: पाठ: Kum. 2.37, p.50.

C) In *Kumārasambava*,.3.42: मुखार्पितैकाङ्गुलिसंज्ञयैव मा चापलायेति गणान् व्यनैषीत् there was a variant मुखाग्रसंस्थापिततर्जनीक: for मुखार्पितैकाङ्गुलिसंज्ञयैव। Here the literary critics do not relish the usage एकाङ्ओगुलिसंज्ञया and some emendation was made. But even though the reading was delict from the point of view of literary taste, the textual editor preferred to retain it to present the personality of the author objectively. अत्र चासभ्यार्थप्रतिभासादेकाङ्गुलिशब्दं न साधु मन्यन्ते। मूत्रोत्सर्गे हि एकाङ्गुलिशब्दसंकेत:। अतो मुखाग्रसंस्थापिततर्जनीक: इति पाठो युक्त:। Kum.3.41, p.79.

15. M. Srimannarayana Murti, *Methodology in Indological Research*, Ch. 13, pp.129-137.

16. e.g. M. Srimannarayana Murti, *Vallabhadeva's Kommentar (Śāradā version) zum Kumārasambhava des Kālidāsa*, 1980.

17. *Vimānārcanakalpa*, Madras, 1926 in preference to *Vaikhānasāgama of Marīci*, ed. by K. Sambasiva Sastri, TSS 121, Trivandrum 1935.

18. Take the example of the verse in the *Uttararāmacarita* of Bhavabhūti 1.20 (Motilal, 1971):

पतनविरलैः प्रान्तोन्मीलन्मनोहरकुन्तलैर्दशनमुकुरैर्मृगधालोकं शिशुर्दधती मुखम्।
ललितललितैर्ज्योत्स्नाप्रायैरकृत्रिमविभ्रमैरकृतमधुरैरम्बानां मे कुतूहलम् ।।

Here the propriety of the use of *patanaviralaiḥ* is in discussion. It means that Sītā was a girl of eight years with cavities in her teeth row because of the fall of decidous teeth. Sītā came along with Rāma after marriage and delighted her parents-in-law. In the Vālmīki-Rāmāyaṇa, she attained an adult age and hence Janaka was very much worried about her marriage; for a long time there could not be hero who could pay the bride-price, i.e. to string the bow (*dhanur udyamya sajyaṃ ya kurute naraḥ, Rāmāyaṇa* (Baroda), 2.110.41).

तञ्च दृष्ट्वा धनु : श्रेष्ठं गौरवाद् गिरिसन्निभम्।
अभिवाद्य नृपा जग्मुरशक्तास्तस्य तोलने।।
सुदीर्घस्य तु कालस्य राघवोऽयं महद्युतिः।
विश्वामित्रेण सहितो यज्ञं द्रष्टुं समागत।। 1.2.110.42-43

Vālmīki himself described that Rāma entered with Sītā in his bed chamber and enjoyed carnal pleasures with her immediately after returning from Mithilā after marriage along with Daśaratha and his family:

रेमिरे मुदिता सर्वा भ्रातृभिर्मुदिता रहः *Rāmāyaṇa*. 1.76.12.

Not only Sītā, but also the other girls were youths and had their married life. Because of this background the literary critics have changed the reading to प्रतनुविरलैः meaning Sītā was having thin long teeth without overlapping. This reading was found in some of the editions. But Bhavabhūti appears to have written in his autograph only प्रतनुविरलैः and intended to inform his readers that Sītā was only eight years when she entered into the house of her parent's-in-law. This is confirmed by two reasons. Firstly in the same verse he uses the word शिशुः in the second line. To confirm it again we find another verse at 4.4.:

अनियतरुदितस्मितं विराज-
त्कतिपयकोमलदन्तकुड्मलाग्रम् ।
वदनकमलकं शिशोः स्मरामि
स्खलदसमञ्जसमञ्जु जल्पितं ते ।।

Therefore Bhavabūti is certainly advocating the child-marriage. The smṛti passage of his time confirm this: e.g. Manu. 9.94 prescribes the age for a girl is eight for marriage to a man of 24, 12 for a man of 30 years:

त्रिंशद्वर्षो वहेत कन्यां द्वादशवार्षिकीम् ।
त्र्यष्टवर्षोऽष्टवर्षो वा धर्मे सीदति सत्वरः ।।

The *Atri-saṃhitā* prescribes that one should have many sons so that atleast one of them can marry a girl when she is a gaurī 'not obtained puberty' (गौरी तु नग्निकानागतार्तवा, *Amarakośa,* 3, *Manuṣyavarga 8)'*.

एष्टव्या बहवः पुत्रा यद्येकोऽपि गया व्रजेत् ।
गौरीं वा उद्वहेद्भार्यां नीलं वा वृषमुत्सृजेत् ।। *Atrisaṃhitā.55.*

This verse occurs with variants in the Viṣṇusaṃhitā, 8.5.67 and Bṛhaspati saṃhita 1.12. See M. Srimannarayana Murti, Rāmāyaṇa theme and social change', SVUOJ, 36, 1993, pp. 71-81. The textual critic is very much satisfied to retain पतनविरलैः in prerference to प्रतनुविरलैः।

19. *Full stop in punctuation*: In oral transmission of texts, the terms *saṃhitā* and *avasāna* are used by Pāṇini to describe the nature of pause in the speech process. The rule *paraḥ sannikarṣaḥ saṃhitā,* Pāṇ, 1.4.109 prescribes that there should not be any gap left by allowing the breath to pass through between two phonemes, excluding unavoidable transition needed for changing the position of tongue for one phoneme to the other. The rule *virāmo' vasānam,* Pāṇ. 1.4.110, prescribes that a pause (*virāma)* is to be given at the end of a sentence which is technically called *avasāna.* What a sentence is not defined by Pāṇini. He did not speak also about the volume of pause to be given between two words. Patañjali says that this is to be known from the practice of pronunciation in the tradition; Cf. संहितावसानमिति लोकविदितावेवार्थौ। एवं हि कश्चित्कंचिदधीयानाह। शंनोदेवीयं संहितायामधीष्वेति। स तत्र परमसंनिकर्षमधीते। अपर आह। केनावस्यसीति। स आह अकारेणेकारेणोकारेणेति। एवमेतौ लोकविदितावर्थौ तयोर्लोकविदितत्वात् सिद्धमिति। MB. 1.4.110, p. 358. Thus the breaking of a sentence is to be known only from the tradition of reciting the Vedic texts. The *Kauṣītaki-brāhmaṇa calls vyavagrāha* in KB 3.3.20 and *vyavasya* in the *Śāṅkhāyana-Śrautasūtra,* 1.4.19;

Cf, अथ यद् व्यवग्राहं देवता आवहयति। नाना हाभ्यो हवींषि गृहीतानि भवन्ति। तस्माद् व्यवग्राहं देवता आवाहयति। KB. 3.3.20-22. Various divinities are invoked by different hymns and offerings are made to them. If all the hymns are read without any pause, all the deities come and make a mess. Therefore they are to be invited in succession by making pause at the end of each invocation so that each deity is invoked separately and offereings are made exclusively. The action is to be comensurated with the recitation. Therefore pauses were introduced in the tradition of recitation of the orally transmitted texts. This is reaffirmed in the *Śāṇkhāyana Śrautasūtra* 1.4.19 by its gloss. In the oral tradition of the recitation of the *Kauṣītakibrāmaṇa* and *Kauṣītakibrāhmaṇopaniṣa*, the *avasāna* is marked with a *svarita* accent on the vowel of the last syllable of the sentence. This sentence division does not go in conformity with the Vārtikakāra's definition of sentence: *ekatiṅ*, MB 2.1.1, Vt. 10, p. 367. Even after the end of a verbal noun in the function of verb a pause is given. In the sūtras of Pāṇini the same procedure is followed. By the *anuvṛtti* system, matched with the usage of implied action by verbal nouns the sūtras are structured without the use of finite verb. So the tradition confirms that a nominal sentence is as good as the verbal sentence with a finite verb. Thus the oral tradition known from the Vedic recitations and the syntactic rules of the *Aṣṭādhyāyī*, sanction the use of a full stop even at the end of a verbal noun (i.e. infinitives and gerunds) and it is not necessary to wait upto the occurrence of a finite verb to insert a vertical slash in printing even prose texts. Vallabhadeva calls *kulakam* and *kalāpakam* with reference to the verse texts.

Kulakam is a group of verses in which the finite verb occurs in the first verse and is connected with succeeding verses which do not contain a finite verb (e.g. *Kumārasambhava*, 3.45-50). The finite verb *dadarśa* is syntactically related with the epithets of *tryambaka* occurring in 3.45-50.

आसीनमासन्नशरीरपातस्त्रियम्बकं संयमिनं ददर्श। 3.44
शलोकषट्केन समाधिस्थं भगवन्तं वर्णयितुमाह....
पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतासंनमितोभयासम्।
उत्तानपाणिद्वयसंनिवेशात् प्रफुल्लराजीवमिवाङ्कमध्ये।।
भुजङ्गमोन्नद्धजटाकलापं करावसक्तद्विगुणाक्षसूत्रम्।
कण्ठप्रभाभ्यक्तविशेषनीलां [illegible] वसानम्।।

किंचित्प्रकाशस्तिमितोग्रतारैर्भ्रूविक्रियायां विरतप्रसङ्गगैः।
नेत्रैरविस्पन्दितपक्ष्ममालैर्लक्ष्यीकृतघ्राणमधोमयूखैः।।
अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरङ्गम्।
अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम्।।
कपालनेत्रान्तरलब्धमार्गैर्ज्योतिष्प्ररोहैरुदितैः शिरस्तः।
मृणालसूत्राधिकसौकुमर्यां बालस्य लक्ष्मीं ग्लपयन्तमिन्दोः।।
मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम्।
यमक्षरं क्षेत्रविदो विदुस्तमात्मानमात्मन्यवलोकयन्तम्।।
.....कुलकम्।। *Kumārasambhava*, 3.45-50

Kalāpakam is a group of verses in which the finite verb occurs in the last verse and it is connected with the preceding verses (e.g. *Kumārasambhava*, 6.75-78).

अणिमादिगुणोत्थानमस्पृष्टपुरुषान्तरम्।
शब्दमीश्वर इत्युच्चैः सार्धचन्द्रं बिभर्ति यः।।
कल्पितान्योन्यसामर्थ्यैः पृथिव्यादिभिरात्मभिः।
यस्येदं तन्यते व्यक्तं धुर्येयानमिवाध्वनि।।
योगिनो यं विचिन्वन्ति क्षेत्राभ्यन्तरवर्तिनम्।
अनावृत्तिभयं यस्य पदमाहुर्मनीषिणः।।
स ते दुहितरं सक्षात्साक्षी विश्वस्य कर्मणः।
वृणुते वरदः शाम्भुरस्मत्संक्रमितैः पदैः।।
.....कपालकमेतत् । *Kumārasambhava*, 6.75-78

The verb *vṛṇute* is connected with *śambhu* who is described in the preceding verses.

20. Interpolations are voluntary additions made in the text. The texts get interpolated because of three reasons, namely, i) revision made by the author himself, (ii) incorporation of verses or passages from other texts, and iii) interposition of new compositions by anonymous writers in the text.

1. *Revision made by the author himself*: An author may revise his text time and again to brighten his expression either by superscribing in his autograph or by dictating to his student or

scribe. The quality of refinement is the touchstone for differentiation between the original and the revised texts. The commentators very often comment on the both resulting in the retention of both the texts. Seldom the revised text alone is commented, in which case the original is deleted in further transmitted copies. For example we come across the following verse in the *Kumārasambhava* 1.19 according to Mallinātha:

कालक्रमेणाथ तयोः प्रवृत्ते स्वरूपयोग्ये सुरतप्रसंगे।
मनोरमं यौवनमुद्वहन्त्या गर्भोऽभवद्भूधरराजपत्न्याः।। *Kumārasambhava, 1.19.*

This verse is omitted in the commentary of Vallabhadeva. The description of union between Śiva and Pārvatī is of utmost importance for the poem, but not between the parents of Pārvatī. Therefore the poet has put the whole sense in a polite way without loosing its import in the verse:

असूत सा नागवधूपभोग्यं मैनाकमम्भोनिधिबद्धसख्यम्।
क्रुद्धेऽपि पक्षच्छिदि वृत्रशत्राववेदनाज्ञं कुलिशक्षतम्।। 1.19 (according to Vallabhadeva).

Therefore one could very convincingly surmise that the verse 1.19 of Mallinātha's commentary was revised in the hands of the poet resulting Vallabhadeva's 1.19 or Mallinātha's 1.20. See my introduction to the *Kumārasambhava*, p. xxiii.

2. *Incorporation of verses from other texts:* Koṇḍubhaṭṭa has taken the verses of Bhaṭṭoji Dīkṣita's *Vaiyākaraṇamatonmajjana* as the base text and incorporated into it his grammatical treatise *Vaiyākaraṇabhūṣaṇa*. Koṇḍubhaṭṭa does not differentiate between the text of Bhaṭṭoji and of his own. Similarly observe the following two verses in the *Vālmīki-Rāmāyaṇa:*

राजभिर्धृतदण्डाश्च कृत्वा पापानि मानवाः।
निर्मलाः स्वर्गमायान्ति सन्तः सुकृतिनो यथा।।
सासनाद्वापि मोक्षाद्वा स्तेनः पापात् प्रमुच्यते।
राजा त्वशासन् पापस्य तदवाप्नोति किल्बिषम्।।

The first verse is found in the critical edition of the *Vālmīki-Rāmāyaṇa*: 4.18.30 (Baroda). Both the verses are found in the *Rāmāyaṇa* edition reprinted by Meharchand Lachchmandas, Delhi, 1983 at 4.18.31-32. The second verse could be an interpolation. Here these two verses are found in the *Manusmṛti* as:

राजभिः कृतदण्डास्तु कृत्वा पापानि मानवाः।
निर्मलाः स्वर्गमायान्ति सन्तः सुकृतिनो यथा।।
शासनाद्वा विमोक्षाद्वा स्तेयाद् विमुच्यते।
अशासित्वा तु तं राजा स्तेनस्याप्नोति किल्बिषम्। *Manusmṛti*, 8.318, 316.

Diṅnāga is another example who borrowed from the *Vākyapadīya* and incorporated in his Bhuddhistic works, the *Traikālyaparīkṣā* and the *Pramāṇasamuccaya.* These two works became extinct in India and surviving in Tibetan translations. When they are reconstructed in Sanskrit, several verses tally with the verses in the *Vākyapadīya*. All the verses in the *Traikālyaparīkṣā* correspond very much with the verses 53 to 85 of the *Sambandhasamuddeśa* of the third *kāṇḍa* of the *Vākyapadīya.* Again it appears that Diṅnāga borrowed verbatum the verses 155 and 156 in the second *kāṇḍa* of the *Vākyapadīya* in the fifth chapter of his *Pramāṇasamuccaya* (See E. Frauwallner: 'Dignāga, Seine Werk Und Seine Entwicklung', *Weiner Zeitschrift fuer die Kunde Sued- und Ostasiens,* III, p. 145, 1959.

3. *Interposition of new compositions by anonymous writers in the text:* The themes of interpolations are more powerful and effective like folk-songs than recasts like ornate poem, drama, lyric and prose. In recasts the themes of the epics and purāṇas are retold by a creative writer with several modifications to make the events depicted appear close to the contemporary society. In the interpolations the anonymous writer transfers the contemporary situations and socio-religious practices into the epic or purāṇic period, unmindful of the incongruity of times. The interpolations get the status of *śruti* and quickly absorbed into the tradition. The authors of the recasts,as Kālidāsa and Bhavabhūti, remain remembered, but their works

stand as *smṛti* and become collateral to the *śruti.* Thus the study of interpolations gives many unknown facets in the cultural history, otherwise obscured and provide many revelations regarding the sources of several works. The epics and purāṇas are manipulated by interpolations in order to update the information by incorporating the contemporary social, political, philosophical and religious concepts without distorting the social values. The best example is the *Veṅkaṭācalamāhātmya* depicting the tutelary deity of the consecrated ground of the temple of Lord Veṅkaṭeśvara at Tirumala.

Structure, significance and antiquity: The *Veṅkaṭācalamāhātmya* is a compilation of seventeen fragments, each one of them is ascribed to one of the twelve purāṇas, namely the Vārāha, *Pādma, Gāruḍa, Śeṣadharma* section of the *Harivaṃśa, Kṣetrakhaṇḍa* of the *Brahma, Mārkaṇḍeya, Kṣetrakhaṇḍa* of the *Vāmana, Brahma, Brahmottara-khaṇḍa, Skānda,* Āditya and Bhaviṣyōttara with the description of the myths narrating the descent of the Lord Viṣṇu and other gods, rituals and festivals, fasts and feasts, superhuman prowess of the deity, sanctitiy of the locale and the biographical sketches of the devotees who worshipped the Lord Veṅkaṭeśvara, flora and fauna of the hill resort, rivers, ravines, rivulets and tanks. To connect the image of the deity to Viṣṇu and his incarnations and manifestations, the myths are set in all the four ages from Kṛta to Kali. To serve the set purpose, two of the sixteen fragments are attributed to *Vārāha-purāṇa,* four to *Skānda,* two to *Bhaviṣyottora* and two to *Brahmapurāṇa.* By ascription of more than one fragment to the same purāṇa it is very clear that they are interpolations. Further the variations in diction and style vis-a-vise the other parts of the text suggests that various ananymous poets were engaged in the composition of this *māhātmya* diversly and independently. Therefore they could be judged as interpolations falling outside the pale of the original puraṇās. This is also confirmed by the survival of the fragments by a single manuscript in the possession of the Mahants of the Hāthīrāmji Mutt at Tirumala who became Vicārana-kartas 'executive officers' by sucession through inheritance. In 1843 A.D. the British rulers relinquished their

connections with the religious institutions and conferred the administration of the temples at Tirumala, Tirupati and Tiruchanur on the Mahant of the Hāthīrāmji Mutt. Sevādāsa Mahant and Prayāgadāsa Mahant were the two pontifs who administered the management of these temples as executive officers till the administration was transferred to a Board of Management in 1936. These two mahants strived hard to restore the religious practices known from the inscriptions engraved on the walls of these temples which were abandoned for want of religious and financial support from the management. During the time of Sevādāsa Mahant one *Paurāṇika,* Paravastu Kṛṣṇamācārya by name was evidenced by TTD *Inscriptions* (No. 435-TT, Report, p. 221; No. 363-GT, Report, p.304; No. 666-TT, Report, p. 272, 305). Similarly the episode of Marriage of Śrīveṅkaṭeśvara with Padmāvatī described in the fragment ascribed to the *Bhaviṣyōttarapurāṇa* became a popular theme among the poets and playwrights of Telugu.

Note:

While interpreting and translating the inscription No. 95 cited above the editors have taken the work (*mahatmakku*) as referring to the text *Tiruveṅkaṭa-māhātmyam,* but this interpretation does not hold water. (Cf....

....inta tiruvālakkam kaṇṭaruḷukiṟapōtu ivar viṇṇappañ cēyta tiruvēṅkaṭamahatmakku aruñappāṭu iṭṭu kēṭṭaruṉakkaṭavum ippaṭikku tammiṭa santānaparamparai cantrātityavarai naṭakkakkaṭavatākavum ippaṭikku śrīvaiṣṇavarkaḷ paṇiyāl kōyiṟkaṇakku kiruṉiṇṟaūruṭaiyāranuḷaẕukttu ivai śrīvaiṣṇavarakṣai u

(Inscription No. 95 (= No. 253-TT in TTD inscriptions, Vol. II pp. 193-198).

Therefore special attention is needed for the interpolations also for accounting the changes accepted by the people in all walks of life.

INTRODUCTION TO CRITICAL EDITION WITH SPECIAL REFERENCE TO RUKMIṆĪPARIṆAYAM PRABANDHAM

Sulochana J.

The wisdom of ancient literary veterants are scattered in numerous manuscripts. Knowledge of intellectuals are preserved in such manuscripts since no printing facilities were available in remote past. It was natural that, a single copy of a particular manuscript may not afford sufficient help to the needy people around the country. As such, there nessecitated numerous copies of one and the same manuscript. These manuscripts are copied by people of different stature and caliber. The knowledge of those scribes also differed from one to another. The literary taste of such people were too different.

Things being so, naturally there arose different readings in a single manuscript copied from the different parts of the country by different scribes. These manuscripts have come to us, no doubt, sometimes, after the period of hundred of years, since the demise of the author - poet. As such, when a modern scholar, goes through such manuscripts it will inevitably bewilder him to trace out the exact reading intended by the author. Hence comes the necessity of a critical ediion.

The critical edition is an earnest attempt from the part of a dedicated researcher to show justice to the orginal text. As such, editor

applies his intellect to know the spirit of the author. For the same he has to put effort to the following aspects.

1. To trace out exact period of the author and to ascertain the style of the language - the development of language.
2. Identical contexts of the texual evidences and to compare it with the variant readings if any.
3. The different meanings using different readings shall be analysed and come to a conclusion to a reasonable reading which may suit more to the context and spirit of the author.
4. Grammatical accuracy
5. Alignment of prosody.

The above said five are the fundamental aspects that a researcher should strictly follow for arriving at a conclusion regarding to the exact reading of the text, ie. the critical edition.

Sometimes there can be numerous manuscripts of a particular text. In such situations they can be classified and brought under different families. Such an arrangement may help a researcher to a greater extent for tracing out the individual entity of a reading.

A researcher preparing a critical edition of a particular text can apply above said principles as a whole or partly. While attempting for a critical edition of a particular text, the researcher has to ascertain the inevitability of such an edition.

Coming to the present study - Rukmiṇīpariṇayam Prabandham - A Critical Edition also, the researcher had looked carefully the necessity for a critical edition.

Rukmiṇīpariṇayam Prabandham which deserves the foremost place among the Prabandhas, was first published by Kochāmpiḷḷy Mathathil Rāman Nambiār. He printed and published the work with

a commentary by Rāmavarma Parīkṣit Kuññuṇṇi Tampurān in Malayalam Script in 1107 ME. After that in 1126 M.E. with the same commentary published the work by the commentator Parīkṣit Tampurān himself in Devanāgarī script with slight deviation from the first edition. Both these editions had its share in enriching Sanskrit literature.

Eventhough some different text, which are different from the available printed versions were seen while examing the manuscripts collections of the same work in the Oriental Research Institute and Manuscripts Library, University of Kerala. So this present edition attempts to fulfill the necessity of a new edition in accordance with the research methodology.

The above said aspects to prepare a critical edition are widely adapted for the preparation of the present edition.

There are many opinions about the period of Iṭaveṭṭikāṭ Nārāyaṇan Nampūtiri, the author of Rukmiṇīpariṇayam Prabandham. According to Rāmapiṣāroṭi the birth of the poet is in 1728 A.D. As the poet appears to have a good command over the Sanskrit language, he adorned the Court of Veerakerala Varman, the ruler of Cochin between 1809 and 1828 A.D. Nārāyaṇan Nampūtiri Iḷayiṭam (Āmpallūr Nampūtiri) who lived between 1770 and 1840 A.D., was also a patronage of Veerakerala Varman and wrote the Uṣāpariṇaya Campū after hearing the recital of Rukmiṇīpariṇayam Prabandham of Iṭaveṭṭikāt.

The tradition says that the poet was the teacher of Periñjāṭṭuḷḷi Accan Nampūtiri, born in 1802 A.D., whom he taught Vedas. Uḷḷūr in his Kerala Sāhitya Caritram says that Nārāyaṇan Nampūtiri lived to a ripe old age and died in the first quarter of nineteenth century. According to Āṭṭūr Kṛṣṇa Piṣāroṭi that the poet lived about eighty

years. From these opinion here comes to the conclusion that the author-poet might be flourished between eighteenth and nineteenth century.

The work begins with the benedictory stanza -

'*yaccādau pararājamaṇḍala parigrāsam balenāntaḥ*
svaccandam khalu cakriṇā raṇabhuvi pratyarthi mitragraham
spaṣṭam dṛṣṭavato janānatitarām vyasmāyayattanmaha -
drukmiṇyāḥ pariṇītiparva bhavatu prītyai vibhūtyai ca vaḥ'

In this śloka the basic text contains the reading *cakriṇo*. When the meaning is analysed, instead of case ending genetive *(cakriṇaḥ)* case ending instrumental *(cakriṇa)* is found suitable. Hence the correct meaning suitable to the context is taken into account and thus present reading *cakriṇā*.

The 'criteria' of the meaning applies in the case of the third line the word *vyasmāyayat* also.

Among the fifteen metres used in the *Prabandha, Sragdharā, Śārdūlavikrīḍitam* and *Vasantatilakā* are the most recurring ones.

Also the poet has blended the sound and meaning of words with the help of beautiful figures of speech in this prabandha. In some verses and prose passages, more than one figures of speech have been used.

'*tatrāntare bhīṣmakasya bhārgavī bhāgya śālinaḥ*
putrībhūtvā svakāntyālañcakre kuṇḍinamandiram'

Here both the figures of speech *kāvyaliṅgam* and *sambandhātiśayokti* are used.

Besides the edition of the text with the different readings, the very title of the text is also edited, eventhough the prabandha is named as *Rukmiṇīsvyamvaram Prabandham* in both the printed editions.

The poet Iṭaveṭṭikāt has not given a name for this Prabandha as his own. As *Śrīkṛṣṇa* is the choice of *Rukmiṇī* the title of Rukmiṇīsvyamvaram suits the work. Then as *Śrīkṛṣṇa* acts as the role of an abductor by taking away *Rukmiṇī* in his chariot the name *Rukmiṇīharaṇam* also suits the work. Again as the marriage festival of *Rukimiṇī* takes place ceremoniously with the blessings of her parents, the title *Rukmiṇīpariṇayam* also suits for the work. But the most appropriate title for the work is *Rukumiṇīpariṇayam Prabandham* as the poet himself had mentioned the word *pariṇītiparva* (the marriage festival) in the benedictory verse. And also the fact, that the parents of Rukmiṇī had conducted the marriage ceremony with great festivity and the marriage took place at Dvāraka under the priest hood of Sage Garga and so the present edition is titled as *Rukiṇīpariṇayam Prabhandham*.

The execution of the present edition *Rukmiṇīpariṇayam Prabandham* is based on six texts, of which two are the printed editions, three manuscripts kept in Oriental Research Institute and Manuscripts Library, University of Kerala and one which had been mentioned in the printed edition.

The printed editions have been named P1 and P2 while the footnotes of P2 which contains different readings from those found in the manuscripts has been named 'gha'. The three manuscripts available in the library are named after 'ka', 'kha' and 'ga' respectively, of which 'ka' is taken as the basic text.

Material Description of the Manuscripts

The editing work of P2, the second edition has not done completely depending on P1, the first edition. There are number of textual variations in the second edition. For example, in the last portion

of the prose passage 14, P1 has *rājakanyāmata mallikāyām* while it is *rājakanyāmatallikāyām* in P2. At the middle of the prose passage 25, the word purohitamidammayetyudāramudamāvahan in P1, is *purohitamidammayetyudāramudamudāvahan* in P2. In the third line of verse 75, P1 and P2 have *pratyarthibhavadurasijabharayormardanam* and *pratyarthibhavadurasijabharayormardanam* respectively. In verse 112, the third line has *tadālokanata udita śuktrāsalolākulākṣi* in P 1while it is *tadālokanajamitadayātrāsalokākulākṣi* P2. Eventhough both are interpreted as the same difference creeps into also. For example in the commentary on *samprāpta kusumadalam* in the prose passage 55, the portions *samprāpteti pāṭhe samprastāni sambaddhāni kusumadaḷāni yasmimstādṛśam* in P1. Similarly in the prose passage 119 in the commentary of *purandhrīśayaḥ* the word *purandhrīśriyaḥ* of *kha*, *gha* manuscripts has been noted and interpreted it as *purandhrīśriya iti pāṭhe indirāsadṛśīḥ, tatpurandhrītyarthaḥ* in P2. But this interpretation is not found in P1.

As both the editions have similar differences it is clear that the editor of the second edition is not just following the first one. Moreover in P1 the first edition, the Sanskrit commentary is printed in Malayalam script. A summary of each verse and prose has also been given in Malayalam language. From this it is evident that the intention of its publisher, Rāman Nambiār was to help those readers who did not know the Devanāgarī Script.

In P2 the Sanskrit commentary is given in Devanāgarī script without the summary. The total number of verses and prose segments in P1 is 126 in which the number for the word *tathāhi* which comes after the verse 30 carries the number 31 and the word tadā tu khalu which comes after the verse 71 (actually the number is 70) carries the

number 72. In p2 the total number is calculated to be 125 as the word *tadā tu khalu* which comes after the verse 70, is numbered as 71.

In the present edition, *Rukmiṇīpariṇayam Prabandham* for both *tathāhi* and *tadā tu khalu* have not given numbers. (they have not been numbered in *ka* and *kha* manuscripts also) to make it to 124.

In the 'ga' manuscript, verses are numbered in some places whereas the prose sections are numbered as *gadyam* 1, *gadyam* 2 and so on. At the end of this manuscript the colophon shows the number of verse as 128 and the number of prose as 13. Even if prose passage 39 is to be written in verse and the verse 115 (given as *gadyam* 12 in this *ga* manuscript) to change to prose, the total number of prose segments will remain as 13. Similarly many verses have been split into two and thus making the number of verses in the 'ga' manuscript rightly as 128. Thus the differences in the number of verses have been caused mainly by the bifurcation of some verses. But the number of verses does not matter, as it does not affect the merit or content of the work. In the present edition prose segments and verses are separated the way it has been done in the *kha* manuscript. So according to this *kha* manuscript there are 11 prose passages and 113 verses in the present edition, *Rukmiṇīpariṇayam Prabhandham*, and the total number is 124.

Verses are indicated by '*pa*' and prose passages by '*ga*' in ka manuscript and the prose segments and verses have been numbered collectively and serially. In *ka* manuscript in the last and longest prose passage - 119 the repetition of the parts of words can be seen such as *gogopura*, *svapratisvapratima*, *pratipratiphalana*, *kumbhakum-bhādisca*, of which increase the beauty of the passage.

Though the poets of Kerala had earlier composed many prabandhas with the same theme of *Rukmiṇīparinayam Prabandham*, this work of Iṭaveṭṭikāt Nārāyaṇan Nampūtiri which consists of one hundred and twenty four verses in total occupies the highest position by virtue of a very beautiful style of narration. With its elegant poetry the work installed the poet in the higher echelons of great poets.

STYLE TO WRITE A CRITICAL EDITION

Dr. Usha Brahmachari

Oriental Institute, M.S. University of Baroda.

The Oriental Institute, Baroda is one of the Oldest Institute in India. The Institute possesses a treasure of almost 28,500 rich and valuable manuscripts.

The goal of our Insitutue is to collect, preserve, edit and publish the ancient, important and rare works based on manuscripts. The Institute is world-wide famous for its publications of Critical Edition of Vālmīki Rāmāyaṇa (Vol. 7) and Gaekwad Oriental Series (GOS).

In our Institute, the Critical Edition Wing is working since last 50 years. We have published two important Critical Editions namely those of Vālmiki Rāmāyaṇapurāṇa in seven volumes and Viṣṇupurāṇa in two volumes. The work of Mārkaṇḍeyapurāṇa is in progress. I would like to talk about, how we prepare the Critical Edition.

To begin with what is Critical Edition? The Critical Edition is a combination of both Critical Text as well as Critical Apparatus. It is an application of common sense also. It is the most authentic and the purest reconstructed Text and is very much accepted and appreciated by scholars.

To prepare a Critical Edition firstly we procure the collation sheets. The size of a collation sheet is 17" by 14". This sheet is divided in to 32 squares vertically and 19 squares horizontally.

The format of vulgate sheet is divided into 3 parts. In part I, the verse numbers of the vulgate text are noted serially eg. 11.9.9. Ed. Below that, the names of different scripts are written serially eg. Śāradā, Newārī, Vaidarbhī, Bengālī and so on. In part II, a vulgate text is given. eg. Ś N V B D T G M.

Below the vulgate text, the reading of Sharada script is collated. Please note that, only those readings are collated which differ from vulgate text and each word-letter of this is written seperately in every square. Part 3 is kept blank for special remarks, comments, observations of errors etc.

The next step is the selection of vulgate and writing of vulgate. The vulgate is the most popular edition which contains maximum verses of the text. Each and every letter of the vulgate is collated in the first line of the collation sheet.

The third step is the collection of manuscripts, from different Manuscript Libraries such as Bhandarkar, Adyar, Tanjore Sarswati Mahal, Lalbhai Dalpatbhai, Bholanath Jesing and other private libraries and personal collections also. After the collection of manuscripts. from different sources, the selection of manuscript is important. We select the proper manuscript on the basis of their purity and antiquity (manuscript should be old and dated). Purity means it is not much corrupt and is mostly grammatically correct and the manuscripts should be complete. For the Critical Edition of Viṣṇu Purāṇa, we collected 275 manuscripts out of which we selected 40 manuscripts only based on the above principles.

After collection and selection of manuscripts the classification of the manuscripts is done geographically.

There are two types of classification of manuscripts.

1. Northern manuscripts: Here we include Śaradā from Kashmir, Newārī from Nepal, Vaidarbhī from Mithila, Bengali from West Bengal and Devanāgarī (Ś N V B D).

2. Southern manuscripts: Telugu from Andhrapradesh, Grantha from Tamilnadu, and Malayalam from Kerala (T G M).

These Manuscripts are also of two types.

1. Autograph: It means that the manuscript is written by the Author himself. But it is very difficult to get this type of manuscript.

2. Codices: It means copies of the autograph. As the copies of the autograph manuscript increase, the scribal mistakes also increase. e.g. in first copy is ten percent of errors we find in second and third copy these percentage also icrease. Likewise errors increase.

After selection of manuscript, collation of manuscript is done. The readings of different manuscripts which differ from the vulgate text is collated in each square of the vulgate sheet. Each and every letter is written separately. The collation sheets are checked by the General Editor and he reconstructs the critical text by comparing this collated material. Preparation of a Critical Edition is a term work.

We must know that on what basis General Editor reconstruct the critical text. Here, we understand the technical points of the manuscript readings. The manuscript readings are of two types.

1. Common reading: These are those common readings which are correct, appropriate, suitable as well as found in most of the manuscripts.

2. Harder readings: These may be grammatically incorrect, but are selected because these readings of manuscript are very old

as well as popular at that period. Technically, we call it *Arshaprayoga.*

Hence we accept only common and harder readings of the manuscript. After completion of the collation work from all selected manuscripts, the description of these manuscripts are to be written. The staff of the critical edition wing writes critical apparatus after completion of reconstruction of text by General Editor. There are some rules about writing of critical apparatus and proof-reading also, but we don't go in detail of these rules.

Thus critical editon is a combination of both critical text and the critical apparatus.

After completion of all these procedures, the press-copy of critical edition is prepared, checked and sent to the press. The index is also prepared by the staff after this. Proof reading is the last stage of the work.

The method for preparing critical edition is very accurate and technical but it is time consuming and complicated also. After doing all these exercises, we can only try to find out what the author of the manuscript would have written many many years ago. Thus critical text is most authentic and purest text and it is very much appreciated and accepted by the scholars world over.

पराशर उवाच

एवमन्तर्जले विष्णुमभिष्टूय स यादवः।
अर्चयामास सर्वेशं पुष्पधूपैर्मनोमयै :।। १।।
परित्यक्तान्यविषयं मनस्तत्र निवेश्य सः।
ब्रह्मभूते चिरं स्थित्वा विरराम समाधितः ।। २।।

$\tilde{N}_1$ P_2 om., S_2 पराशरः ; $D_{3.4}$ TGM $_{1.3.4}$ श्रीपराशर :; D_5 श्रीपराशर उवाच ; D_7 ॐ श्रीपराशर उवाच

1[a]) N_1 V_1 $B_{1.2}$ D_8 कृष्णम् (for विष्णुम्). b) D_2 अविष्टूय (for अभिष्टूय) B_3 अविष्टुत्स च यादवः -[c]) B_3 $D_{3.4}$ T_1 $G_{2.3}$ देवेशं (for सर्वेशं).-[d]) $S_2V_1B_1D_7T_2$ धूपपुष्पैर् (by transp.); $D_3M_{3.4}$ भावपुष्पैर् ; D_4 G_3 धूपदीपैर् ; D_8 पुष्पधूमैर् ; $T_{1.3}$ G_2 (m.also as in D_3) गंधपुष्पैर् ; G_1 धूपैःपुष्पैर् (for पुष्पधूपैर्) . $N_1D_3G_{1.2}M_{1.3}$ मनोरमैः ; T_2 मनोहरैः:; G_3 मनोरथैः (for मनोमयैः).

2[a]) B_2M_4 परित्यक्त्वा; $D_4G_{1.3}M_3$ परित्यज्य (for परित्यक्त-). D_4 - विषयान्; T_2- विषयो (for- विषयं). -[b]) B_1 च (for सः)-[c]) $\acute{S}_1$ D_5 - भूतश् ; D_6-भूतै (for-भूते). D_4 (for भूते). D_4 परं (for चिरं). $\acute{S}_2D_7$ स्नात्वा (for स्थित्वा). -[d]) D_3 समाधितं: G_1 समाहितः (for समाधितः)

DIGITAL HERITAGE ARCHIVES IN THE ORI & MSS. LIBRARY, UNIVERSITY OF KERALA, KARIAVATTOM

Chief Investigator :

Dr. Achuthsankar S. Nair, Director, C-Dit

Co-Investigator :

Deepa N., Team Leader, Software Development Group, C-Dit

1. What is Digitisation ?

Process of creating digital files by scanning or otherwise converting analog materials. The resulting digital copy or digital surrogate would be then classed as digital material.

1.1 What is Digital Archiving

Long term digital preservation - is the continued access to digital materials or atleast information contained in them indefinitely.

2. Advantages of Digital Archive

- A digital Archive enables researchers to find and view documents very quickly indeed.
- Original books and documents need not be handled, and that alone helps to preserve them.
- Prints can be made direct from the CD.

- Unlike microfilm, the image is extremely high quality, and as it is digital data, it can be reproduced any number of times without any loss of image quality. (The digital images can also be transferred to film for archiving if you wish).
- Images can be sent to other libraries as digital data in seconds. Therefore any other library can request copies of individual documents, or even a single page of a book from your collection.

3. Need for a Digital Archive in the Manuscript Library

The ORI & Mss. Library is an institution under the University of Kerala for the collection, preservation and publication of old palm leaf manuscripts and ancient works. Now there is a collection of 65000 manuscripts in Sanskrit, Malayalam, Tamil and other languages. Some of these date back to 14^{th} century, and are of national importance. Now these are in the state of acute deterioration and they cannot withstand heavy use or handling. Hence as a means of archiving, it is recommended to digitize the palm leaf manuscripts and store it in some suitable Digital medium such as Hard disk or Compact disks, Application software is also to be developed for the quick retrieval of relevant information from the Palm leaf archives.

4. Methodology

The general approach for archiving (transferring) is to scan the material (manuscripts and paper documents) using scanner and store the data as image files in the computer system. Taking photographs of the documents by using Digital camera and storing the data as image files in the computer system is also possible. These image files are identified by a unique code.

Along with the stored image, data regarding the image are also fed into the computer system. These include title of the bundle, description of the contents in the bundle, leaf number, any other specific details regarding the bundle, date etc. This approach helps the user to retrieve records of information according to his need. This database can be transferred to Compact Disc (CD) and these CDs can be indexed for easier irretrievability. As per the preliminary study conducted by C-DIT, the information in 2500 (approx.) manuscripts can be accommodated in a 700 MB CD media with 200 dpi resolution.

5. General Arrangements

The material stored in the Library should be cleaned before starting the archival work. The library is responsible for arranging the documents without dirt and dust. Cleaned materials are accompanied with the duly filled data sheet which contains the details of the relevant data regarding the records for inputting the same along with the image. Information can be retrieved using the Search Engine based on these data.

The Location of the work is at the ORI & Mss.Library, Kariavattom, Thiruvananthapuram . Separate space to be marked for setting up the equipment at the office.

6. Major Activities Identified for the work

6.1. Data Sheet preparation

Cleaning of the manuscripts, cataloguing and preparation of the data sheet. A sample of the data sheet is as shown below:

Centre for Dev.of Imaging Technology (C-DIT), | The ORI & Mss. Library Uni Of Kerala, Kariavattom

MANUSCRIPT DATA SHEET

Manuscript No.

Author

Title

Commentary

Subject

Subject (DDC)

Language

Scripts

No.of pages/Folios

Leaf from-Leaf to

Material

Extent

Size

Volume No with Serial No.

Remarks

6.2. Image Capture

The manuscripts and paper documents are scanned by using A0 scanner/Digital Camera captured stored as image files. Image manipulating operations like Vectorising, Noise reduction, resolution change can be carried out if required along with this activity.

6. 3 Database Creation

Data regarding the image can be entered from the details in the data sheet supplied from the Library along with the manuscript documents. The Index of the CD is also updated in the database. The entered data are to be verified for its correctness before updating the same to the database. The data are then linked with the image files captured.

6. 4 CD Indexing

The Image files captured are transferred to the CD media for archiving purpose. The CDs are to be indexed and the index value should be updated in the database along with other data in the database.

6. 5 Retrieving Information using Search Engine Software.

A Search engine software is developed for searching and retrieving information from the database. This is a multi-access software where the user can search for an information in many ways. This depends on the type of data we are inputting along with the image, captured through scanning or digital photography. The information can be retrieved by using title, subject, specific number (unique code), subject date etc. The search engine searches the current database in the Hard disk of the computer and retireves information within shots of seconds. It also gives the ID of the CD, which contains the information sought. The concerned CD shall be manually traced from the CD store and physically loaded to the CD drive of the computer to read the information. Search facilities are also provided in

individual CDs based on keywords for quick information retrieval.

7. Manual Steps in the process of digitization

Step: 1

Blank datasheets are prepared by C-DIT and submitted to the Library. A format of the data sheet is shown in the Appendix

Step: 2

The Library Staff takes each bundle, makes it dust-free, Numbers the leaves serially from start to end in the bundle and fills the datasheet for each work. (If there are more than 1 work in the bundle he fills that much datasheets). The datasheets are attached with the bundle and handed over to the custodian in Archival Centre. The Library staff maintains an Issue/Return register of this format:

Sl No.	Date of issue	Manu-script No/Nos	Handed over by (Person from	Received by (Custo-dian)	Signature of the receiver	Date of return	Returned by (Custo-dian)	Acknowl-dgement of return

Step: 3

The Custodian in Archival Centre maintains an Issue Return Register to keep track of the bundles and datasheets received daily/datawise. Great care has to be taken in handling the bundles and datasheets. The wound up bundles (leaves in the binding will be ordered serially) should be unwinded for the purpose of scanning. The leaves for each work are grouped together and handed over to the technician who does the scanning work. A helper can be assigned to assist the Custodian in handling the bundles. (remember that the

datasheets are not handed over to the technician. They are handed over to the data entry operator only at a later time). A format for the register is as shown:

Sl.No.	Date of receipt from Library	Manuscript No/Nos	Date of issue to Technician	Name of the Technician	Signature of the Technician	Date of return to Custodian	Acknowledgement of the Custodian

Step: 4

The Technician who is in charge of the scanning maintains a Scanning register. The format for the Scanning register is as shown:

Sl.No.	Date	Manuscript No/Nos	Number of leaves Scanned		Total No. of leaves scanned	Signature of the supervisor
			From	To		

Naming of the images during scanning:

The Technician scans the leaves one by one or more depending on the scanner type and the size of the leaf, The Scanning Technician scans the leaves and assigns a temporary name of the images.The temporary name can have the following format:

X Manuscript No. SlNo.

Eg: X128A001. jpg

X128A002, jpg

X128A003. jpg etc.

Here the work with manuscript No. 128A is scanned and is prefixed by X and post fixed by the Sl.No. of the files. These temporary files are stored in a separate drive.

Step 5:

After scanning the leaves the scanning technician returns the leaf set to the Custodian. The Custodian then acknowledges the receipt of the bundles.

Step: 6

The Temporary image files are passed to the Graphic designer for splitting up into composite images,performing image enhancements, assigning permanent filenames and store it in a permanent secured location in the Hard Disk, The graphic Designer should also keep track of the work he does in a separate File register of which format is as shown below:

For eg: A Bundle consists of 5 manuscript works with a total 1000 granthas or leaves. The Bundle leaves are serially numbered from 1 to 1000. Suppose the 2nd work with manuscript no 133B starts from leaf no. 100 to 140 in the bundle with a total of 40 leaves. We use an A3 size scanner to scan the leaves and the size of the leaf is such that we can scan 4 leaves at a time then there would be 10 files in the name T133B001, T133B002,……..T133B010. These 10 files are transferred to the Graphic designer for splittingt the files into 40 image files, enhancing them and assigning the permanent file name as 133B001, 133B002, …….133B040. This permanent naming scheme plays an important role as it is used in the search information module.

Sl.No.	Date	Starting Temporary File Name	Total No. Temp Files	Starting Permanent File Name	Total No. of files	Signature of the Supervi-sor
1	2/5/03	T 133B001	10	133B001	40	

Step: 7

The Information in the data sheets are updated in the database by the Data entry Operator. The Custodian maintains a Data sheet register for keeping track of the number of datasheets that are entered into the database.

SlNo.	Data	Name of the DEO	Manuscript Nos	Signature of the Custodian

Step: 8

The unwinded bundles returned by the Scanning technician has to be again serially ordered and rewinded before returning it to the Library staff. A helper can assist the custodian for the proper maintenance of the leave bundles.

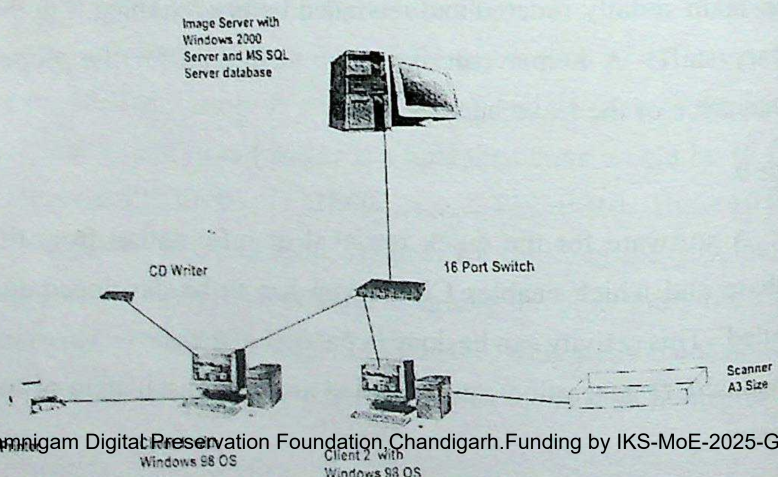
Step: 9

A software for the quick retrieval of information from the database and which enables CD backup has to be developed and installed. This activity can be done in parallel to the above activities. Individual CD generation can be started after the installation of the software

8. Minimum Infrastructure requirement for the process

Sl. No.	Item	Qty.	Specifications
1	Database cum Image Server	1	Dual Intel Xeon 23.4GhZ Processors with 2GF RAM, SCSI RAID Level 10, CD Writer with Server OS, Backend database
2	Backup Server	1	Dual Intel Xeon 2.4GhZ Processors with 2 GB RAM, SCSI RAID Level 10, CD writer with server OS, Backend database
3	Client PC	2	Intel PIV 1.7 Mhz 1 GB RAM,FDD, 52 XCD Drive, Windows 98 OS
4	Scanner	1	A3/A4 size
5.	Printer	1	Deskjet

Diagram showing the network Schematic



9. Manpower requirements in the Digital Heritage Archive

1. Library staff – Their duty is to make the manuscripts clean and dustfree, Serially number the manuscripts and Fill in the data sheets. They have to make sure that all the manuscripts are returned from the Custodian without any damage from the Archival Centre. They are responsible for the manuscript bundles outside the archival Centre.

2. Custodian – The sole responsibility of the manuscript bundles lies with the custodian within the archival Centre. If any leaf is found missing at any time, it is the responsibility of the Custodian to find it and hand over to the Library staff.

3. Technician – Scanning – Responsible for the scanning work assigned. Must keep track of the files scanned and should maintain proper security for the files.

4. Graphic designer – Responsible for the splitting and enhancing of the scanned files. Must keep track of the work done and should maintain proper security for the files.

5. Supervisor – Supervises the work of the scanning Technician, verifies the number of leaves scanned, the work of the graphic designer and Custodian. He should also manage the database operations, provides security for the database and also supervises the work of the Data Entry Operator. He also ensures the smooth functioning of the whole set up and communicates with the Library staff.

6. Data Entry Operator – performs the data entry of the details in the datasheet. Must keep track of the datasheets entered and should ensure proper security for the database.

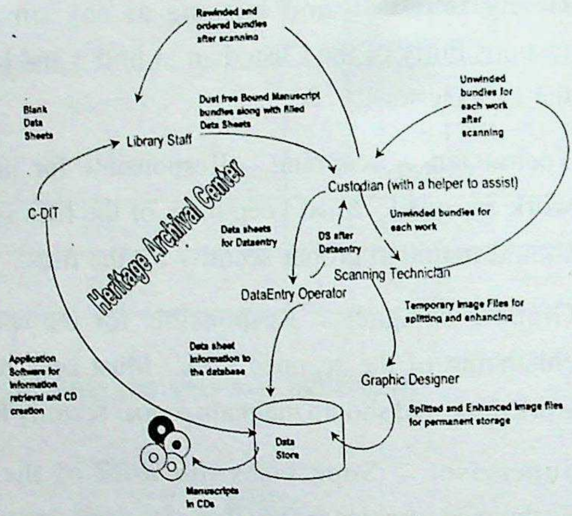
7. Helper – Assisting the custodian in his work

8. Security staff – Proper security for the archival Center

9. Project Co-ordinator – Overall management in the Center, responsible for providing blank datasheets to the library, communicating with the University, responsible for the development of the search and backup software.

10. Project Manager – Total Management of the Project.

DataFlow at each Location in the Heritage Archival Centre



10. Functional Requirements of the Search Engine Software

The Major functional requirements of the software include:

1. Data Entry Module for Entering details from the Datasheet into the Database

2. Search & Cataloguing Module with freedom to run user generated queries

3. Backup of Manuscripts to CD Media

4. Module for Navigation of individual CDs

11. Standards for Digital Record keeping

It is difficult to offer very specific guidance and recommend one of the many standards available; it is usually more viable to offer advice on a case-by-case basis. However, the following three considerations should be looked at when choosing a standard:

Fitness for purpose

Reputation

Existing experience

The Adopted standard for the Digital images in the Image Server is JPEG 2000

One Main advantage is that JPEG 2000 offers both lossy and lossless compression in the same file stream, while JPEG usually only utilizes lossy compression. JPEG does have a lossless compression engine, but it is separate from the lossy engine, and is not used very often. Thus when high quality is a concern, JPEG 2000 proves to be a much better compression tool. Because of the way the compression engine works, JPEG 2000 promises a higher quality final image, even when using lossy compression. Since the JPEG 2000 format includes much richer content than existing JPEG files, the bottom line effect is the ability to deliver much smaller files that still contain the same level of details as the larger original JPEG files.

12. Security and Data Storage

Security steps taken include implementation of SCSI RAID Controller with RAID level 5, Implementation of Real-time Disk Mirroring technique is another mechanism for providing security of the data from Server Crash

Engaging an authorized personnel as System Administator and setting user rights (Access rights for the users who used the database) in the Document Management Software can prevent users from tampering the database.

The complete image database is transferred to individual CDs as part of the archival activity.

DIGITALIZATION OF KANNADA MANUSCRIPTS

Dr.Veeresh Badiger

The traditional knowledge system and the traditional source materials of knowledge keep us spellbound on one side and on the other side the economical and political developments accompanying globalization have created turmoil in the bowel of vernacular languages and local communities. Against English language and culture which has both political and economic power, languages like Kannada has to strive hard for retaining their existence. To measure up to this challenge Kannada has to mobilize all its latent resources. Kannada University is trying its best to arrive at a suitable answer to the external changes by theorizing a new Kannada Culture.

The survival of a tradition of writing depends on its sociability. For that we need to help a language to tap its internal strength to become a more efficient language.

Now a Days computer has become a powerful instrument and the Manuscriptology Department of Kannada University, Hampi has found it necessary to computerize the traditional knowledge inscribed in the manuscripts. When scientific inventions are forth coming it is imperative that we use them for our own good. Any invention will have both positive and negative impacts.

Kannada language is rich in literary field but it is woefully lagging behind in the fields of Science, Technology, Commerce, etc; but it is heartening to note that Bangalore has become the Silicon City and we hope that it might become a boon to Kannada language. In Kannada some softwares are already in use; Baraha, Kalitha, Nudi, Kannada, Kacheri, K.P.Rao etc.

The problem of correct reading of handwritten scripts has been overcome by Kannada software. The direct writing of matter on computer screen is now possible. The Kannada softwares have reduced the defects in printing and writing like smearing hands with print inks, striking off of the matter or reading the matter erroneously. The computer is multiflying the traditional belief that 'Akshara' is 'A-Kshara', that Alphabet is 'indestructible'. At a time when script or writing was considered as everlasting, the alphabet was invaluable. It had its own beauty. It is noteworthy that Kannada is proud of the tradition of its script writers.

When there was an apprehension that the longstanding, cultural tradition of manuscripts is coming to a closure, the new possibilities opened up by computers have awakened us. The processing of literature and language can be carried out with this new opening. The thousands of manuscripts and the lengthy leaves in them can be stored in the computer and kept in the library.

Manuscript can be digitalized in three ways:

1. It may be keyed in through a DTP software or word processor.
2. It can be scanned through scanner and the scanned text may be implanted through OCR
3. Through speech to text software, by reading through microphone it can be converted as text.

The first one converts manuscripts to text, the third one converts it to text through speech. These processes instead of displaying the text in its original state show it in a refined way, but the second process presents the manuscript in its original condition as it is.

Scanning:

Kannada manuscripts scanning, monitory reading, typing, OCR, internet, etc., have shown new avenues for us. Through the assistance of graphic software the manuscripts may be scanned through computer and reprinted. There are two types of graphic software. 1. Graphic mode - this can be used for linear drawings. 2. Technic mode - this is used for different types of alphabet and writing.

When the Manuscript is scanned its original feature is visible on the monitor. For the manuscripts to flash on the monitor, programmes like Photo-shop or Photo Finishing are very helpful. Each page of the manuscript may be stored as 'image'. If the scanned manuscript is damaged, broken or letters illegible it can be repaired on screen. If the text of the manuscript is spoiled by ink smears, or unnecessary dots or dust, it can be cleaned through word processing. The stylus is very useful in correcting broken words. Through stylus new word can be written and the sentence can be completed. To search the missing word in the inserted text, if an order is given to the computer it will search and supply the exact word at the proper place. This is called spell-checker. Using such a technology for the first time Sri.Poornachandra Tejaswi has reprinted the manuscript of 'Kuvempu's Ramayana Darshanam'. This is noteworthy.

O.C.R (Optical Character Recognition)

In imaging scanned manuscripts this software is very useful.

For the different types of writings in the manuscripts this software is extremely useful. Till now it was possible to see in the scanning the image like that of a photograph and store it. But with the help of OCR the script in the manuscript can be changed according to our desire. It is now possible to alter the letters to become bold, to supply a title, to expand or contract the text etc.

In addition to this when the manuscript is inserted in the computer, by the time it is visible on the monitor it appears as a neatprint. This means without typing with various fonts we can directly print. This is widely used in Newspaper printing. The reports received from the correspondents without typing are directly sent for printing and this saves time, money and labour. To facilitate this in the field of Kannada software, Software experts, Kannada Computer Parishat and Kannada University must strive hard.

The Computer and Information Technology Department of University of Hyderabad has developed in Kannada the Machine Aided Translation. This MAT has been very useful in translating texts from English to Kannada, The Kannada University, Hampi is trying its best to introduce it in Manuscriptology Department. In the same way K.Narayana Murthy has developed the accessories for the revision of texts and this is a commendable achievement.

Kannada Manuscripts and Information technology

A great problem for those working in a Manuscript library is the protection of manuscripts and they are facing a challenge. We while away the time boasting of the ancient wealth of manuscripts. This is not enough. It is a wise step to awaken everyone about the cultural heritage and to adopt it accordingly and propogate it. The

traditional processes of preserving manuscripts have failed. Even then we desire extra labour, time and money. Through computer with less labour, less expenditure and within less space the information may be stored.

Internet, electronic commerce, e-mail and such new developments have shown new avenues for storing manuscripts and their propogation. At a time when hundreds of rupees were needed to store a letter, now thousands of letters may be stored with only a few rupees with the help of CD Rom, DVD etc. through these the manuscripts may be stored satisfactorily in digital form and for a long time. Website, web servers have become storage spaces.

The Manuscriptology Department of Kannada University has been striving in this direction and has achieved sufficient progress. Utilising the limited opportunities available in Kannada the work of computerization of Manuscripts is taken up on an experimental basis.

The modern technology has made it possible for the manuscript library to be carried in pocket to anywhere in a short time with less money and delivered at the needed place. This is a commendable work. Knowledge lives so long as it is transmitted to others. The language culture stays doubtlessly even in the face of new challenge but with changes and improvement.

Reference Books:

1. Kannada Manuscripts and Software technology, Dr.Veeresh Badiger,2000, Prasaranga, Kannada University, Hampi.
2. Computer and Kannada Development, Edited by, Dr.Veeresh Badiger, 2002, Prasaranga, Kannada University, Hampi.

MANUSCRIPTS AND THEIR RELEVANCE TODAY

Dr. V. Nithyanantha Bhat
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India has produced a large wealth of literature pertaining to different facets of knowledge – different systems of thought, belief and practice–which have developed in the country since the dawn of reflection. And we have inherited a huge treasure of this literature as gift from our ancestors in the form of manuscripts preserved down the generations. The manuscripts in different languages and scripts have been written on materials like palm-leaf, wood, birch-bark, cloth, paper etc. But very little of it has been deciphered so far. A considerable amount of philosophical thought still remains in the manuscripts wealth of India.

To know how sacred our ancestors considered imparting and propagation of knowledge is relevant here. *Vidyādāna* or gift of knowledge was an important object of charity in ancient India. It is considered '*atidāna*' or the highest form of charity. This shows how education in ancient India was extremely popular and held in high esteem even by the common people. The scope of *Vidyādāna* was not limited to teaching; its scope was extended to the gifts of books

i.e. manuscripts; and other accessories of learning. Every righteous person was expected to be a donor of learning for propagating knowledge. This is because no man can distinguish between right or wrong without knowledge. Books are to be gifted not only to individuals but also to the temples or to the libraries that are meant for preservation of books. It is often remembered that the scribe who wrote the first manuscript was Lord Ganesha himself who wrote the first manuscript of the great epic – the *Mahābhārata* dictated to him by the great sage Vyasa. After the death of Buddha, canons were written on palmyra leaves.

The gift of learning was done as a sacred ritual. The role of the Guru or the preceptor is supreme in this ritual. According to *Nandipurāṇa*, the qualifications required of a Guru justify the place of honour allotted to him in the ritual. He should be a pious and wise man endowed with all conceivable virtue, having an impressive personality, amiable in disposition, well-versed in different branches of the Sastras including the Vedas, and an expert in explaining lucidly, the significance of the Sastras to his disciples. (as quoted in Dr. Kali Kumar Dutta, "The Ritual of Manuscripts", *(Our Heritage* Vol. XIX, Part I, January-June 1971, p.37)

According to *Nandipurāṇa* the ritual in connection with the gift of manuscripts should be performed on an auspicious day, in a secluded room at a pure spot. A canopy is to be spread strewn with flowers for decoration. Swastika is to be drawn with rice dyed with five colours and so on. When the copying is over, again an auspicious day is to be announced. A feast should be arranged on the day. The

copy should be corrected by the scribe with the help of the reciter so that the copy tallies with the original. The ritual required the service of a reciter – *vācaka* or *pāṭhaka* - who must be a wise man, smart, modest and a good speaker. He should have the knowledge of the sastras, music, scripts and prosody. He should be gifted with the power of flawless speech. The reciter's duty was not only to recite but also to help the scribe to correct the script.

One of the main factors that contributed to the growth of libraries especially the private libraries in our country in ancient times was this system of gift of manuscripts. As Dr. K. K. Dutta says, the ritual of manuscripts retains for us a picture that opens before us a forgotten chapter of our religio–social history evincing the attitude of the society towards the advancement of learning and the measures adopted for the diffusion and encouragement of education. ("The Ritual of Manuscripts" p.44)

Sadly enough, for a long time, we had failed to realize the worth of the vast amount of manuscripts handed down to us generation after generation. But with the passage of time, knowledge about these manuscripts has certainly increased. The enormity of the literature available in manuscripts available in India can be gauged by the statistics published by the National Mission for Manuscripts, recently established by the Government of India. According to this statistics, there are about 50 lakh manuscripts available in India. In addition to this, a large number of Indian manuscripts are available in European countries and South Asia and Asian countries. But the number of manuscripts recorded in catalogues is only about 10 lakhs. It is indeed

a great thing that the National Manuscripts Mission has taken up the different task of recording the so far unrecorded manuscripts and preserving them for posterity.

It is interesting to note that the wealth of scientific literature produced in India in Sanskrit has been enormous. Indian science and sanskrit are inseparable. Indian scientific concepts - Astronomy, Mathematics, Medicine etc. have been successfully expounded in Sanskrit over the millennia. Dr. S. Radhakrishnan's observation regarding India's scientific heritage is quite relevant in this context:

There is a popular superstition that India concentrated on abstract meditation, dwelt in supralunar solitudes and cared more about the other world than their world....to suggest that Indian thinkers neglected the empirical and exlusively concentrated on the transcendental is not fair to the great achievements of India in sciences which relate to the world of experiences. ("Address by Dr. S. Radhakrishnan", *Journal of the Travancore University Oriental Manuscript Library,* Vol. V, No. 2, p.35)

An examination of the catalogues of a large number of repositories of Indian manuscripts will substantiate this statement. Recent publication of the eminent scholar Dr. K.V. Sarma titled *Science Texts in Sanskrit in Manuscripts Repositories of Kerala and Tamil Nadu* is an evidence for the fact that Indians have a rich scientific tradition and that India's contribution to science is amazingly large.

Dr. Sarma has identified as many as 3473 science texts (on subjects like Astronomy, Mathematics, Medicine, Veterinary Science, Chemistry, Physics, Architecture and so on) among 12244 science

manuscripts from 400 manuscripts repositories of Kerala and Tamil Nadu alone. But only 7% of these texts have been printed so far! In his Preface to his book, Dr. Sarma remarks:

Now, not to know, not to think of, not to see or even hear about, let alone publish subject to analytical study and pass on to posterity the knowledge contained in 93% of the science texts produced in the land is obviously a grave injustice that has been perpetuated on the precursors of the several scientific disciplines of early India. (*Science Texts in Sanskrit in Manuscripts Repositories of Kerala and Tamil Nadu, pp. 10-11*)

According to Dr. Sarma the number of such unknown and unstudied texts will be much more when the other regions of the country are also taken into consideration. Referring to the sad plight today, Dr. Sarma observes:

The current situation is that the miniscule of a few hundred texts are repeatedly reprinted and studied, giving the impression that these form the sole and whole of the Indian contribution to the scientific discipline. (*Science Texts* p.11)

And hence the role of the Manuscriptologist has become very important. It is the task of the Manuscriptologist to locate hitherto unknown texts from the repositories. The indigenous expert will have to explain it to the modern scientist who in turn should present it in terms of modern science. The judicious use of modern technology for the preservation of the manuscripts is also to be emphasized here.

If this much has to be discussed about the manuscripts on science alone, how much do we have to speak about the enormous amount of manuscripts on subjects like – Upanishads, Vedas, Vedanta, Puranas, Samhitas, Rituals, Kavya, Darsanas, Dharmasastras, Vyakarana, Tantras, Mantras, so on that are yet to be studied!

SANSKRIT MANUSCRIPTS IN KERALA: MANUSCRIPTOLOGICAL AND PALAEOGRAPHIC FEATURES

Dr. P. Visalakshy

Sanskrit, the language in which the Indian culture is best reflected from ancient times to till date has an impeccable impact on the social and cultural life of the people of Kerala. The imbibing of Sanskrit language and culture in Kerala started from very early periods. The references to the people and places of Southern India in all the major Puranas indicate that the Indian people whether they belong to North or South had maintained close acquaintance with one another. It continued even during the period when Buddhists and Jains dominated. The mentioning of 'Kerala putta' (Keralaputra) in Aśoka śāsana (3rd cen. B.C.) and the early influence of Jainism in South India stand testimony to it. This unabated mutual interactions persisted in the subsequent periods also. Through this close association, Sanskrit became part and parcel of all intellectual endeavours of the people of Kerala atleast by 7th cen. A.D. The domination of Sanskrit can be seen both in the religious and literary works of Kerala. The renowned Mīmāmsa teacher Prabhākara is believed to have been born in Kerala. The birth place of Śaṅkarācārya is at Kalady in the Ernakulam district of Kerala. Though cannot be conclusively proved, an opinion is put

forth by which the birth place of Bhāsa is Kerala. Similar is the case for Aryabhaṭṭa, the author of Aryabhaṭīyam. In this context it may be noted that Kātyāyana too is believed to be a resident of South India on the strength of Patañjali's remark in Mahābhāṣya 'priyataddhitā dakṣiṇātyāḥ' though his exact place of birth in the South cannot be ascertained. Anyway, one can notice a continuous and luxuriant growth of Sanskrit studies in Kerala and people began to learn both technical and non-technical literature of well known Sanskrit writers. The learning of Sanskrit and its renowned literatures became an integral part of the traditional educational system of Kerala and it continued till to the recent past. All the ruling powers of Kerala without any exception gave ample support and patronage to Sanskrit language and literature. Similarly it got prominence as a language preferred by the Hindu priestly class which resulted in getting it a euphoria of religious sanctity. Religious scholars and literary personae of yester years considered Sanskrit language as more prestigious than their mothertongue Malayalam and consequently in their writings they preferred Sanskrit language. Thus the patronage it received from political powers, religious heads, literary men and scholars caused in having a good number of Sanskrit works written on palm-leaves. The popularity of paper as a writing material is relatively a recent phenomena in Kerala and hence all works prior to it are on palm-leaves. Even after the introduction of paper and printing technology, the practice of writing on palm-leaves continued for a still further period. Till recently, the horoscopes were written on palm-leaves and a few people follow this practice even today.

It is to be presumed that there might have been Brahmin settlements in Kerala even in the early centuries of Christian era. The

Kerala Brahmins known as Namboodiris were well versed in Sanskrit language and there were reputed scholars amongst them in different fields such as Āyurveda, Jyotiṣa, Śilpa, Mantra, Tantra, Music and Fine arts. Their contributions to literature, both Sanskrit and Malayalam are noteworthy. Similarly Kshatriyas, though numerically small, had patronised the Sanskrit language. The close association of Namboodiris with Nairs and Ambalavasis (Variyar, Pisharodi, Marar etc.) resulted in fostering Sanskrit language among such non-Brahmin communities also. Unlike in other parts of India, even from early periods, Sanskrit language had penetrated into the lowest stratum of the Kerala society. There are families in certain backward communities whose members are traditionally engaged in professions related to Āyurveda, Jyotiṣa and Vāstuvidya for which they ought to study Sanskrit language. The popularity and prestige the Sanskrit language had in Kerala resulted in having a large number of palm-leaf manuscripts. Most of them were lost due to the non attention of their custodians, but even now there exist a good number of manuscripts in private possessions. Also there are some centres, both private and public, at which manuscripts are stocked. A sizable portion of these manusctipts is in Sanskrit language. The Sanskrit manuscripts of Kerala are mainly in Grantha, Devanāgarī and Malayalam scripts. In addition a few manuscripts in Tigaḷāri script exist in private possessions in the Kasargode district of Kerala.

Apart from the Oriental Research Institute and Manuscripts Library, though not large, significant collections of manuscripts can be seen in centres like Ayurveda College (Thiruvananthapuram), Sanskrit College (Trippunithura), Sanskrit College (Pattambi), Department of Malayalam (Calicut University), Pantalam Palace, The

Mathilakom records of Sree Padmanabhaswamy Temple (Thiruvananthapuram), Sukrteendra Oriental Research Institute (Cochin) Brahmasvam Mathom (Trissivaperur), Chinmaya International Foundation (Veliyanad), State Archives (Thiruvananthapuram) etc.

Oriental Research Institute and Manuscripts Library

The Oriental Research Institute and Manuscripts Library has manuscripts procured from all over Kerala. Its large collection represents almost every type of manuscript work found in Kerala, the only exception being the absence of any Tigaḷāri manuscript. The manuscripts of this institution can be considered as true representations of those found in Kerala. Hence a discussion on the manuscripts of this library, in reality, is a discussion on Kerala manuscripts. Similarly, this is the only institution in Kerala established purely for collection, preservation and publication of manuscripts. Thus in order to understand the history and development of manuscript studies in Kerala a brief sketch of this institution is highly essential.

The foresight shown by Āyilyam Tirunāḷ Maharaja who reigned Travancore during 1860-'80 was the root cause for the origin of Manuscripts Library in Trivandrum. In order to protect the manuscripts from ruin he issued an epoch making order to collect all manuscripts in private possessions and to keep them in Palace Library. Through this royal diction the Travancore Government could collect a good number of manuscripts and to keep them safe. During the reign of Srī Mūlam Tirunāl Maharaja (1885-1924) a decision was taken in 1903 to publish the Sanskrit manuscripts of the Palace collection and entrusted this task to Dr. T. Ganapati Shastri, the then

principal of Trivandrum Sanskrit College. This resulted in the starting of Trivandrum Sanskrit Series (TSS). Though not bearing serial numbers, the first two works published were Bhaktimañjarī and Syānandūrapuravarṇanaprabandha, both the works authored by Svāti Tirunāl Maharaja. The serial number begins only from the third publication 'Daiva' with the commentary Puruṣkāra which bears the number TSS.1. Before August 1907 five more Sanskrit works were edited and published. They are Abhinavakaustubhamāla, Dakṣiṇāmūrtistava, Durghaṭavṛtti, Vyaktiviveka and Brahmatattvaprakāśikā. These positive results stimulated Śrī Mūlam Tirunāḷ Maharaja to place the palace collection of manuscripts in 1908 under a separate Department under the Travancore Government and Dr. T. Ganapati Shastri was made the head of this new department called 'Sanskrit Curator's Office'.

In 1924 Śrī Mūlam Tirunāḷ Maharaja started a separate department 'Malayalam Curator's Office' under the headship of Mahakavi Ulloor S. Paramesvara Iyer for the publication of Malayalam manuscripts. In 1930 these two departments were combined together to form the 'Department for the Publication of Oriental Manuscripts' and Shri. K. Sambasiva Shastri was made its Curator.

The University of Travancore came into existence in 1937 and in 1938 the newly formed University started the 'University Manuscripts Library' and engaged in the collection of manuscripts. In 1940 the 'Department for the Publication of Oriental Manuscripts' of the Travancore Government was amalgamated with the University Manuscripts Library. In 1966 it is made a research centre in Sanskrit

and changed its name as 'Oriental Research Institute and Manuscripts Library'. The international academic community makes interactions with this institution on subjects related to Indology due to its archaic and rare collections and also due to the possession of manuscripts in ancient scripts such as Grantha, Nandināgarī, Vaṭṭeḻuttu, Koleḻuttu and Malayāṇma. The Oriental Research Institute & Manuscripts Library has a proud heritage of tracing a good number of works, which are hitherto hidden in darkness but at the same time are of paramount importance and also in getting them published under the Trivandrum Sanskrit Series (TSS). The dramas of Bhāsa, the famous scientific treatise Āryabhaṭīya, Bhāṣākauṭalīyam acknowledged by Dr. Radhakumud Mukherji as one of the most useful work for writing his book 'Chandragupta Maurya and His Times', Āryamañjuśrīmūlakalpa, one of the source books utilised by Dr. K.P. Jayaswal to write his 'History of India' are only a few among them. Grammatical treatises like Bhartṛhari's Vākyapādīyam, Nārāyaṇa Bhaṭṭa's Prakriyāsarvasva, renowned work on Indian medicine Aṣṭāṅgahṛdaya, Arthaśāstra of Kauṭalya, Manuṣyālayacandrikā an important work on Indian Architecture, Tantrasamuccaya, Bhojanakutūhala a work on diatics, Skandasvāmibhāṣya a rare and ancient commentary of Ṛg Veda and Citrarāmāyaṇa are only a few among the important publications of this Institute. So far 448 books were published. Among them 270 are Sanskrit works, 176 Malayalam and the other 2 in Tamil. In addition, for the publication of minor works two journals are being published (1) Journal of Manuscript Studies started in 1945 for Sanskrit and (2) Praceenakairali started in 1950 for Malayalam.

Propagation of Manuscript Studies

As already pointed out the importance of manuscripts and the need for their preservation and publication were recognised by the rulers of Travancore. Even now this mission is continued through the ORI & MSS. Library and efforts are taken to make the people aware of the value of manuscripts, the precious assets of our Nation. As a recognised research centre, ancient manuscripts in Sanskrit, Malayalam and Tamil are taken up for Ph.D research. M.Phil programme for Manuscriptology and an optional paper in it for the MA (CSS) programme are offered to enable the students to read the ancient scripts and also getting them trained in the critical edition of manuscripts. Also separate training programmes intended for researchers are organised for the study of ancient scripts like Brāhmī, Grantha, Nandināgarī, Śaradā, Newārī, Vaṭṭeḻuttu, Kōleḻuttu and Malayāṇma.

Certain Manuscriptological Characteristics

With due apology it is to be stated that as it stands now, it is difficult to go into the specificities of some essential details due to the non completion of cataloguing of all the available manuscripts. At present the library has about 60,000 manuscripts of which 56,000 works in 30,000 codices are catalogued. So far in Sanskrit 35,060 manuscripts are catalogued and alphabetical indices published in seven volumes. Subject wise index of Sanskrit manuscripts are yet to be taken up. A consolidated list of the number of Sanskrit manuscripts in each script is also to be got ready. Hence only some general statements can be given on such matters which of course, though not absolute, will be largely true.

Subjects in Sanskrit Manuscripts

The Sanskrit manuscripts of this Library covers almost all the subjects. Mainly they belong to the following fields : Veda, Vedalakṣaṇa, Āgama, Mantra, Upaniṣad, Tantra, Purāṇa, Itihāsa, Śrauta, Śrautaprayoga, Gṛhya, Gṛhyaprayoga, Dharma, Śānti, Māhātmya, Vrata, Bhakti, Śikṣā, Vyākaraṇa, Nirukta, Chandas, Jyotiṣa, Vaidya, Vedānta, Nyāya, Yoga, Mīmāmsa, Kāvya, Nāṭaka, Alaṅkāra, Nāṭyaśāstra, Kāmaśāstra, Nīti, Śilpa, Rasavāda, Saṅgīta, Gaṇita etc. Among them works on Vaidya, Jyotiṣa, Vedānta, Vyākarṇa, Purāṇa, Tantra, Mantra, Alaṅkāra, Kāvya and Stotra are relatively more in number.

Writing Materials

The writing material of most of the manuscripts is palm-leaf. The palm-leaves exhibit variation according to the regions from which they are obtained. The manuscripts on Kerala palm-leaves out number those in any other variety. The palm-leaves of Kerala are relatively longer but thin and become brittle sooner than other types. The second position is for the palm-leaves of Tamilnadu. They are thick but less in width and smaller in length than Kerala palm-leaves. The next position is for the palm-leaves of Karnataka which almost resemble with those of Kerala. Palm-leaves of Andhra Pradesh occupy the next position. They are small, but thick and are comparatively smoother. Manuscripts on palm-leaves of other parts of the Country and also of Indonesia and Burma are seen in the stock. Apart from the palm-leaves, there exist a few manuscripts for which other types of writing materials are used. They are Agarutvak (the bark of Amyris Agallocha), Bhūrjapatra (Birch bark), copper plates, cloth and paper.

The ancient paper manuscripts are in hand made paper. The hand made paper manuscripts procured are mainly from Bengal and Maharashtra. When considering the manuscripts of Kerala as a whole, the writing materials such as bamboo, wooden planks, ivory and metals do exist though their number is very negligible.

The humid weather of Kerala is not conducive for the preservation of manuscripts for a longer period. The oldest dated palm leaf manuscript of this Library is Attiyar̲amaṭham Granthavari (Ms. No. 15880) which is of 557 M.E./1382 A.D. Similarly Kuzhikkāṭṭillam Granthavari (Ms. No. 17865) is of the period 644-744 M.E./1469-1572 A.D. Among the manuscript works, the two copies of Bhaṣākauṭalīyam preserved in this Library appear to be very old. However leaving aside the Granthavaris, the earliest dated manuscript work in palm-leaf is Daivāgamambhāṣā, a Malayalam work dated 696 M.E./1521 A.D. The earliest manuscript of this Library is Bṛhadjātakavivaraṇam - Jagaccandrikā (Ms. No. 7715, Devanāgarī script, dated Śaka 888 / 967 A.D.). The second manuscript in antiquity is Alaṅkārasūtrasandarbha (Ms. No. 9420) Devanāgarī script, dated Sam 1056/999 A.D. These two works are paper manuscripts. The earliest manuscript available in Grantha script is Tārkikarakṣā (Ms. No. 10675-B) dated Śaka 1437/1515 A.D which is kept in the collection of this Library.

The maximum length of a palm-leaf in a manuscript work found in this Library is 30 inches. The works Mahābhārata (Ms. No. 193749) in Grantha script, Jātakaphalaviśeṣanirūpaṇam (Ms. No. 1981) in Malayalam script are of this type. Next is Ṛgarthadīpikā (Ms. No. C.O. 1397) in Malayalam script the leaves having a length of 27 inches. However there are palm leaf records for which the length of a leaf

comes to 40 inches. Maximum width of a leaf comes to 2.75 inches and the work in which it is found is Bhāgavatastotrasamuccaya (No.20215). The largest manuscript work is Kandapurāṇa (No. 3883), a Tamil work having 611 folios. The bundle is arranged in such a way as to have 2 feet length and 2 feet width. However there are compilations of Pañcāṅgas having 1433 folios (No. 8270-A) and 1279 folios (No. 8270). They are in the form of Curuṇas (manuscript rolls). The smallest manuscript is the 11th chapter of Devīmāhātmyam (No. 16702) containing 8 folios the length of which is 2 inches and the width is 1 inch.

Peculiar Manuscripts

A few manuscripts of this library are illuminated pictures. They are Citrarāmāyaṇa (No. 12308), Citrabhārata (No. 11828), Rūpapraśna, a Jyotiṣa work (No. 19949), Rāmāyaṇacitra, a Tamil work (No. 6650) and another Rāmāyaṇacitra, a Malayalam work (No. 12308). The first three are Sanskrit works on palm leaves. The fourth one is a paper manuscript with pencil sketches. A copy each of the Citrarāmāyaṇa (No. 23078) and Citrabhārata (No. 23079) in Indonesian language are also kept in this Library. A garland of palm-leaves in which Devīmāhātmya is incised in 15 beads is an artistic work. Each bead is made out of palm-leaves pressed against two ingeniously worked out knots and shaped like a Rudrākṣa. The size of each bead is also of a Rudrākṣa. It is kept in an onion shaped wooden box which itself is a piece of art. Another curious work is the manuscript of Akṣarapráśna (No. 18936). Here the work looks like a traditional palm-leaf fan. The palm-leaves are fixed at one end by means of a rod. The leaves can be moved forward and backward. It is believed that this work enables one to know the future of the mission

one is engaged in. Certain other works are peculiar due to the subjects they deal with. Mārakaprakaraṇa (No. 11247) a work on black magic is believed to be capable enough to annihilate human beings. The letters of this work are very small and consists of 30 and more lines in a single side of the folio. Some other works of this sort are on rare subjects like Military Science, Gajacikitsa, Aśvacikitsa, Kūpaśāstra, Khaḍgaśāstra, Rasaśāstra, Rekhāśāstra, Veṭikkampavidhi (technique of fire works), Varṇanirmāṇavidhi etc. In addition, works of some famous writers of Kerala written in their own hand are kept in this Library. They include Kerala Sahitya Caritarm, a Malayalam work of Mahakavi Ulloor S. Paramesvara Iyer and Sanskrit works Mayūrasandeśam, Viśākhavijayam and Prakriyāsarvasvavyākhyā of Kerala Varma Valiya Koil Thampuran. A manuscript, the material of which is cloth but having a coating of slate on both surfaces is found in the collection of this Institute. It is in Telugu script and is written with a specially designed pencil. This manuscript is a long one having a length of 882 cms folded into 42 layers, each layer is of the size 21 × 24 cms. It appears between 150 to 200 years old.

Language and Scripts

The collection includes manuscripts of almost all Indian languages. About 2/3 of the manuscripts are in Sanskrit language. The second position is for Malayalam having a little over 10,000 numbers and Tamil comes next having about 3,400 manuscripts. In addition to Indian languages, Burmese and Indonesian manuscripts are also found.

Most of the Sanskrit manuscripts are written either in Grantha or Malayalam script. Among the other Sanskrit manuscripts majority

are in Devanāgarī script. Sanskrit manuscripts are also found in scripts such as Nandināgarī, Bengali, Marathi, Gujarati, Kannada, Telugu, Assamese, Oriya etc. Malayalam manuscripts are written in scripts like Vaṭṭeḻuttu, Kōleḻuttu and Malayāṇma. For representing Tamil language, only Tamil script is found to be used. However no manuscript in Tigaḷāri, a script once existed in the Kasargode district of Kerala and the South Canara district of Karnataka, is found in the collection of the Library. When considering the Sanskrit manuscripts of Kerala the Tigaḷāri script is also to be reckoned with. Thus from the manuscripts found in Kerala one can notice the following scripts which are not at present in vogue. They are Vaṭṭeḻuttu, Koleḻuttu and Malayāṇma for writing Malayalam language and Grantha, Nandināgarī and Tigaḷāri for writing Sanskrit. In this connection it may be noted that Nandināgarī was not used in Kerala. But though not a script of Kerala, there exist manuscripts in Nandināgarī in the Kerala region. They might have been brought to Kerala by scholars from the neighbouring state, Karnataka. Some aspects of Grantha, Nandināgarī and Tigaḷāri, the three ancient scripts currently not in use but found in the Sanskrit manuscripts obtained from Kerala are discussed below.

Grantha Script

The origin of Grantha script is generally believed to be from the Tamil Cave Brāhmī, a variety of Drāviḍi script belonging to the Southern Brāhmī. However there exists a veiw that it is the resultant of a gradual evolution of the scripts of the Mauryan-Śātavāhana-Ikṣvāku periods. Grantha script was used in the entire Tamilnadu and Kerala regions and in the Tulunadu region of Karnataka. The earliest form of Grantha characters so far noticed are in the Pallava inscriptions of 5th and 6th centuries A.D. As earliest specimens of this

script Mahalingam points out one label of 5th century A.D. and four labels of 6th century A.D., all from Tirichirappalli. The origin of Grantha script can be reasonably pushed back to a little further, though there exists a view that its origin is around 7th century A.D. Inscriptions in pure Grantha script can be classified into two varieties, the square and the round. The square variety was more popular among the Hindus and the round variety among the Jains. Depending upon the geographical variations, the Grantha script can be classified into four varieties : Pallava, Cola, Pandya and Tulu-Malayalam (Western). The numeral symbols in Grantha are identical with those found in Tamil script.

Grantha script is important from the palaeographic point of view also. It retains many of the Brāhmī characteristics without distortions. For example, in geminations and clustering of consonants clear preference is found in Brāhmī for vertical arrangement. This feature is retained in Grantha. In Post-Mauryan Brāhmī, a vertical line is placed above the second constituent letter in clusters for indicating the first constituent 'r'. This pattern is retained as such in Grantha. Yet another Post-Mauryan Brāhmī feature retained with some minor modification is the representation of the second constituent 'r' in clusters. The subsidiary symbol for 'y' found in Grantha shows similarity to the Brāhmī symbol. The use of anusvāra in Grantha script is similar to that of Brāhmī. Till recently it was used in printing. A good number of variants are noticed in the symbolisations of the characters of this script.

Nandināgarī

The southern variety of Nāgarī is called Nandināgarī. It was

more predoninant in the Mysore region especially in the territories

falling under Vijayanagara empire. The origin of Nandināgarī might be around 7^{th} cen. A.D. and it might have become a fully developed system of writing at least by 10^{th} cen. A.D. Majority of the Nandināgarī inscriptions are subsequent to 10^{th} cen. A.D. The earliest inscription in this script is at Seven Pagodas in the temple Atiraṇa Chaṇḍeśvara near Shaluvankuppam, the date of which is around 7^{th} cen. A.D. The Nandināgarī script was quite extensively used in the Vijayanagara regions between the 13^{th} and 16^{th} centuries. This script had the royal patronage from the Vijayanagara rulers and the religious patronage from the Madhva sect of Brahmins. There exist two varieties of Nandināgarī characters (1) The monumental type preserved in inscriptions and (2) the cursive hand preserved in palm-leaf manuscripts. Though there exist some variants for the Nandināgarī characters, when compared to Grantha they are less in number. The absence of horizontal topline towards the right, the non existence of vertical stroke on the left side for the subsidiary symbol representing 'i', the use of letters representing 'śa' and 'ba' for indicating 'sa' and 'va' are some of the characteristics of Nandināgarī. Also, most of the numeral symbols of Nandiṇāgarī show clear variations from those found in Devanāgarī.

Tigaḷāri

The Tigaḷāri script was used in the South Canara district of Karnataka and in the Kasargode district of Kerala. This script might have been in existence during the period between 12^{th} century A.D. and 17^{th} century A.D. It was used to write languages like Sanskrit, Malayalam, Tulu and Kannada, but most of the writings in this script are in Sanskrit. Tigaḷāri script can be considered as an offshoot of Grantha. This script is originated mainly from the Malabar variety of

Grantha with some admixture of Tulu Grantha and Kannaḍā scripts. Most of the manuscripts written in this script remain in private possessions.

Conclusion

From this survey of the manuscripts of Kerala, it can be seen that the manuscripts of Kerala are in palm-leaves and a large majority of them are in Sanskrit. Works in almost all subjects can be found in the manuscripts of this region. However a major part of manuscripts are on subjects like Āyurveda, Jyotiṣa, Tantra, Mantra, Kāvya, Purāṇa etc. The Kerala collection includes a good number of rare and important manuscripts. All over Kerala, manuscripts are found even now in private possessions and efforts are being carried out to procure them. During the last few years the Oriental Research Institute and Manuscripts Library could collect a considerable number of manuscript codices. Due to the training programmes in Manuscriptology and ancient scripts one can expect a more vigorous study in Kerala on manuscripts not alone by institutions but also by the individuals in the near future.

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INFLUENCE OF SANSKRIT ON ARYAN AND DRAVIDAN LANGUAGES AND SCRIPTS

Asok Kumar N.K.

Man's relentless quest for knowledge, his rationalistic approach and the growth of Philology paved the way for the study of the origin, development and evolution of languages. In the beginning of 18th century, philologists classified the languages of the world according to certain broad principles. At first they classified the languages on the manner of building words and grammatical devices. But this, morphological classification is inadequate to serve as a comprehensive classification of existing languages. This instigated them to think on the manner of words, roots, formation, elements and the method by which they express themselves. Then they found that certain languages are related to each other both materially and syntactically. This similarity traced to a common ancestor and by some simple hypothetical reconstructions they arrived at some parent languages.

This Genealogical Classification grouped the languages of the world into a large number of families. Indo-European, the most important among the 10 language families, consists of more than 10 groups of languages. In the beginning, Indo-European was known by different names. Viz. Aryan, Indo-Germanic, Indo-Celtic etc. The

word Indo-Germanic was coined when the Indian in the east and Germanic in the West marked the limits of this family. Earlier Philologists like Max Muller used the Sanskrit word Aryan to denote this family, but the name Indo-European became more popular. However the Germans continued to use the old name Indo-Germanic. Later on the word Aryan was restricted to the oldest branch of the Indo-Germanic family namely Indo-Iranian, which included the languages Sanskrit, Avestan, Old Persian, Dardic etc.

Rgveda and Zend are the Aryan literary records, which are older than any other Indo-European languages. Zend collection of the book of the Sorastrians, is written in the language Avesta. Part of this collection is written in another dialect called Gatha Avestic, which bears close affinity to the language of the Vedas. This resemblance between the two old languages makes it clear that they were sister languages. Though it is impossible to determine the date of the language of the works written in this language, one thing is certain that it does not fall linguistically far beyond the Vedas in antiquity. Beyond doubt Sanskrit with its ancient and illustrious name, claims a very high antiquity as well as a distinguished rank among the civilized languages of the ancient world.

The Vedic language, the oldest of the Indo-European branch has preserved consonant system, inflexion and conjugation features of the original Indo-Germanic languages that other languages have lost. The development and the tendency to preserve the language against its change paved the way for the origin and growth of Middle Indo-Aryan and that in turn led to the development of Modern Indo-Aryan Languages. Vedic Sanskrit is distinguished from Classical Sanskrit by its verbal forms, difference in vocabulary and phonetics.

The Classical Sanskrit as fixed by Panini for all time is a noticeably younger form of language than that found in the Vedic texts, i.e. with Panini's Aṣṭādhyāyī Sanskrit became more perfect and finished.

"The Sanskrit", says Prof. Heeran, "is one of the richest, copious and most refined of any. It has, moreover, reached a high degree of cultivation and the richness of its philosophy is no way inferior to its poetic beauties, as it presents us with an abundance of technical terms to express the most abstract ideas".

According to some philologists, Sanskrit is the mother of all Indo-European languages. In other words, from the Sanskrit were derived the original roots and those essentially necessary words which form the basis of all these languages. A German critic says that "Sanskrit is the mother of Greek, Latin and German languages, and that it has no other relation to them: this is the reason why Max Muller calls it the ancient language of the Aryans". It is a fact that almost all the languages of the Indo-European branch adopted a large number of words, which are either pure Sanskrit or derivatives from Sanskrit for their vocabulary. Moreover, most of the languages of the world are indebted to Sanskrit literature for their literary forms, themes and ideas.

The Tibetan Scholar, Sambhota, modelled the present Tibetan Grammar on the pattern of Sanskrit Grammar. Siamese language even now borrows a good many of its technical and scientific words and most of its formal ceremonial or official titles and terms from Sanskrit or prepares with the help of existing Sanskrit vocables, roots and terminations. Javanese and Balinese literatures are largely based on that of Sanskrit, and these two languages, particularly in their earlier

phases are replete with Sanskrit words. The Wayang literature of Java and Bali, corresponding to some extent, to Sanskrit Chayanataka. The presence of Sanskrit in these islands has been that most of the Indonesian languages obtained a vocabulary of Sanskrit culture words, which is thus found from Malaya on Asiatic mainland right upto the Moluccas and Timor in the East and Philippines in the North. Sanskrit elements have been suggested even in the distant Melanesian and Polynesian speeches belonging to the Austronasian group.

In Central Asia, the Old Iranian and Tokharian were reduced to writing with Sanskrit alphabet, and these languages had translations from Sanskrit and adopted a large number of culture words. Sanskrit also impressed another Iranian speech, the Sogadian, which was spread over a wide tract in Central Asia. Similarly Sanskrit words either as they are or with phonetic variations, passed on to the languages to the West of Persian, into Arabic, and further into the Mediterranean tracts through Persian and Arabic. In some countries of the Far East (Melanesia and Polynesian Islands) Sanskrit was used as the official language. In Malaya and Indonesia, the triumph of Sanskrit is noticeable. As in Indo-China, Burma,Siam, Cambodia and Laos scores of place names and names of cities are in Sanskrit.

The study of Sanskrit introduced the Chinese to phonetics, which was a very weak point with the Chinese philologists. The vocabulary and the grammatical structure of the Afghan languages are purely based on Sanskrit language. The languages of Khotan (part of Central Asia) were transformed into a literary language under the influence of Sanskrit language. The earliest inscriptions of Laos frankly acknowlege their indebtedness to Sanskrit in Lexicography, Prosody and Grammar. The themes from Indian epics are used in

dance, drama, puppet-shows, and shadow plays in Ceylon. The Ceylonese pantheon includes several Brahmanical deities. The Brahmanical doctrine of incantations appears to have influenced on Asian countries.

In Sinhalese literature, even the language owes a deep debt to Sanskrit for its growth. Burmese law books, Dhammavilasa, Dhamma-satta, Manu-yin, Mansura-show-yin, which were written in Pali, were compiled on Manu's works. The Tibetans adopted Yoga-sataka of Nagarjuna and Astangahridaya of Vagbhata as their principal medical texts. The Mahavamsa, a Pali work on Ceylon mentions Canakya, the four castes, Brahmanas versed in the Vedic traid, the four sastras of Kama etc. The Kings of Campa and Kambuja studied Sanskrit law books and administered law in their kingdoms according to these texts. Malayan and Tai jurisprudence was based on the Smrthi works of Manu, Narada etc. Persian Sufism appears to have been considerably influenced by the doctrines of the Upanishads.

Philologists consider Devanagari as the original source whence the alphabets of Western Asia were derived. The Sanskrit names of the figures 1 to 10 are the source from which most languages have derived their names of the said figures. Tibetan scholar invented a written language for Tibet by fitting Sanskrit alphabet to the phonetic peculiarities of the Tibetan language. The Devanagari script and its inherent principles are the sources of the Scripts of the languages of Siam, Combodia, Java, and some of the Indonesian Islands. The Katakana alphabets of Japan in fifty sounds and the Hangul scripts of Korea are based on Sanskrit alphabets and scripts to a considerable extent. Ayurveda treatises of Caraka and Susruta, Panchatantra of Vishnusarma, and several astronomical works were rendered into

Arabic literature and through them to the nations of the west. It is not surprising that most of the literary themes, philosophical and technical ideas of the world are pertaining to Sanskrit language and its literature.

Coming to our holly land, all the languages including Tamil are influenced by Sanskrit to a certain extent is unquestionable. Actually the North Indian Languages are indebted to Sanskrit for their foundations and superstructure but Dravidian languages, generally speaking, are indebted to Sanskrit for their literary forms and vocabulary, though they have grammar of their own. Medieval Prakrts Apabhramsa, Sauraseni, Avanthy and Magadhi etc, still synthetic in character are in connections with Sanskrit literature, as they are the vernaculars employed by the uneducated classes in the Sanskrit plays. They are the source of all the Aryan languages of modern India. From the Apabhramsa Sindhi, Western Punjabi and Kashmiri are derived. From Sauraseni, Eastern Punjabi, Hindi, and Gujarati and from the two forms of Magadhi all the various dialects of Bengali are derived. These modern vernaculars, are no longer inflexional languages, but are analytical, forming an interesting parallel in their development from ancient Sanskrit.

The Non-Aryan languages of the Deccan, the Dravidian groups including Telugu, Kannada, Malayalam and Tamil have not indeed been ousted by Aryan tongue, but they are full of words borrowed from Sanskrit, while their literature is dominated by Sanskrit models. In other words these languages are indebted to Sanskrit in the realm of vocabulary and phonology though they maintain a considerably different morphological system. Sanskrit played an unsurpassed role as a main medium in Dravidian cultural infiltration, which considerably changed the course of the Dravidian languages and

literature. In fact Sanskrit is a great treasure - house for all Indian literary languages to draw their words of higher culture form. Modern Indian literary languages, whether Aryan or Dravidian, are no longer "building languages" i.e. they do not create new words with their own native elements. With Sanskrit in the background and being nurtured in the bosom of Sanskrit, they are all become "borrowing languages".

The Nagari script, in addition to its historical position, has certain advantages. It is connected with the other provincial Indian scripts as sisters and cousins. Bengali, Assamese, Marathi, Oriya, Gurumukhi, Maithili and the others are so closely related to each other and resemble each other so much that they may be looked upon as different styles of the same script. Like wise, the South Indian scripts as well as Sinhalese and similar scripts follow the same principle. Thus with the exception of Urdu alphabet and the Sindhi script, in the underlying principle of formation, rather than in the actual shape of letters, throughout the whole of India is indicated by the Nagari script.

Sanskrit contributed a great deal to Indian civilization among the notable civilizations of the world, viz. Chinese, Egyptian, Babilonian, Greek and Latin. To say that the literature of all other Indian Languages as well as the literature of the world is pertaining to Sanskrit literature is beyond question. And it may be the reason why Western scholars obviously ignored the great literatures of Tamil, Kannada, Marathi, Bengali, Malayalam etc. and considered basically Sanskrit literature as the literature of India.

E.Arnold's Light of Asia is based on the Lalithavistara, a renowned Avadana work in Sanskrit. A lot of German popular tales

betray traces of Sanskrit fables and tales. Thus Europe was undoubtedly indebted to Sanskrit for its mediaeval literature of fairy tales and fables. Reputed philosophers of the West moulded their philosophies by the doctrines of Upanishad and Vedanta. The translations are surely parts of the literature in the languages concerned. Most of the Sanskrit works translated into various Asian and European languages. Besides translations, most of the ideas, themes and forms of Sanskrit literature have become part of the literatures of the world. A lot of well-known works of Asian and European languages treated as independent works, which makes notable departures from our epics and puranas.

Apart from this very vital matter, the Sciences of Comparative Philology and Comparative Mythology, which originated in the West in the 19th century, owe their genesis to the discovery of the Sanskrit language and literature. It is absurd to consider Sanskrit as a dead language for Sanskrit lives through all the major modern languages of our country. As well as Sanskrit literature is undying in the sense that the didactic teachings, sublime philosophical ideas and the human values embodied in it are, and will continue to be, the warp and woof of the literatures of the world.

While analyzing all these facts it can be seen that the form and contents of the main Sanskrit works on Astronomy, Puranic themes, Tantra, Kavya, Rajaniti, Kamasutra, Ayurveda, Sangita, Natyasastra, Philosophical and other technical works were taken as such or translated into almost all languages of the world. The importance of Sanskrit is clearly recognized when we consider with Prof. Max Muller, "Sanskrit, language of languages, is to the science of language what mathematics is to astronomy".

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PHILOSOPHY OF SRINARAYANA GURU

R. Girija

INTRODUCTION

We, Indians have a very rich cultural and philosophical heritage. Among the many philosophic schools Advaita Vedanta of Sankara hails supreme. It is Advaida Vedanta of Sankara which is known throughout the world as Indian Philosophy. Sankara was the illustrious son of Kerala. He defeated all his rivals in philosophic discussions and debates and propounded his philosophy of Advaita. He defeated the Bauddha, Jaina, Naiyāyika, Mīmāmsaka and Vaiseṣika philosophers and made a firm footing to Advaita Vedanta throughout India. He has achieved the goal by writing commentaries to the Prasthānatraya. Prasthānatraya comprises of the Upaniṣads, the Brahmasūtras of Bādarāyana and Bhagavadgītā.

After Sankara we are blessed with another illustrious son of Kerala-Narayaṇa Guru-in the recent past. The guru lived in between the second half of the 19th and first half of the 20th century (1855-1928). The name Narayana Guru is familiar to all Keralites. Though the Guru was a very great 'Advaitin' - a complete Advaita Vedantin - he is mostly remembered as a great social reformer. Sankara in his introduction to the Bhagavadgītābhāṣya has clearly stated that the Brahmajnānin will do his duties for the sake of the public. ie,

'lokasaṅgraham nimittīkṛtya karma karoti'. The worldly action of a Brahmajñānin aims at the welfare of his fellow-beings. For, the common people always look towards great men as ideals and follow their preachings and action. In the Bhagavadgītā we can also see the verse "loksaṅgrahamevāpi sampaśyan karma kartumarhati". In the case of Narayana Guru this statement suits fully. After the attainment of the Supreme self, the real knowledge - as a jīvanmukta he came amidst his fellowmen who were laymen. At that time the state of the non-caste hindus were very pitiable. They were living a life of missery. Their social condition was below than that of animals. They were kept away from the general track. All sorts of inequality were prevalent in the society. The caste-hindus- *savarṇas* - always looted the poor. They were prohibited from entering temples, public roads; public wells were meant for *savarṇas* only. Though the real cultivators, weavers and labourers were these laymen they couldn't get sufficient food materials and other necessary primary needs. They had to stay away far from the eye sight of priests and ruling classes. Knowingly or unknowingly if any one violated the rules, he was severely punished. Apart from that they have to pay taxes or penalty to the government. The non-caste people had to pay taxes for the organs of their women. It was known as 'mulakkaram'. In such a society that the Guru has to begin his social work. As a member of the non-caste community the Guru had sufficient experiences. He had a clear vision about his future activities. He boldly mingled with all the sects of laymen and considered all their problems with due love and affection.

Then the Guru was in his early thirties. The radiant face, sharp eys and loving nature of the Guru attracted the common folk. Wherever he went the poor and grief-stricken folk gathered round him and

sought his advice. The Guru soothed them with loving and hearty solutions, took them to his side. He gradually taught them the necessity of unity, love, self-respect, education, cleanliness etc. He said that cleanliness-ie, purity of body, mind, and action are so inevitable for the human beings to attain the grace of God. He encouraged the people to be sincere, loving, trustworthy and helpful to the suffering fellow-beings.

VISION OF THE GURU

The Guru had a clear vision on his future plan. He thought of a world of equality. He worked for the fulfilment of his vision. For that, first of all the Guru called upon meetings of the common distressed people and made them aware of their real conditions and showed the real remedies or solutions to those problems. After arousing curiocity and awareness of making temples having deities of the higher order despite the primitive powers of Māṭan, Maruta, Kāli etc. he started his vision fulfilment.

TEMPLES

On a *śivarātri* day Narayana Guru arranged a meeting at Aruvippuram on the banks of river Neyyar. At midnight he brought a piece of stone from the river and installed on a rock. He said it is the 'śivalinga. Thus in 1888 the first temple came into existence and the consecration ceremony was also done by the Guru. This was an epoch making incident in the history of Kerala and the beginning of social renaissance in all the communities of Kerala. He had opened many temples throughout Kerala for the people devoid of caste, creed or sect. Any person can come and worship in these temples. In Aruvippuram a verse was written on the wall - "Oru Jati, Oru Matam,

Oru Daivam manuṣyanu" " matam etāyālum manuṣyan nannāyāl mati" - This malayalam instruction means that there must be one caste, one religion and one god for all human beings"; "whatever it may be ones religion the well-being of man is needed. Throughout his entire life the Guru stood for this cause.

Following the Guru's footsteps there aroused an awakening in all the sects - from the Namboodiris to Pulaya caste; a revival in its entirety took place. The Brahmin youths had organised under V.T. Bhattatirippat, Unni Nampūtiri and others; stood for the revival of the Nampūtiri society which was tied up in the old outdated rules. So also the Nair community, under Mannathu Padmanabhan and others; the Pulayas under the leadership of Ayyankali and so on.

Educational provision was essential for the real upliftment and hence the Guru's vision of starting schools, related to each temple and making gardens for environmental cleanliness and beauty were also looked upon. Thus Guru started a systematic, scientific and health oriented programme for fellow-beings. Then he felt the need of a written cord of conduct for each aspects.

WORKS OF THE GURU

Although Narayana Guru was an Advaita Vedantin he was a pragmatic philosopher in reality. He utilised the knowledge which he acquired for the enlightenment of his self, for the benifit of the mass. His principle was that his preachings and teachings, were meant only for knowing and to make others know. "Ariyānum ariyikkānumāṇu". So he had composed some 70 or 72 works. They comprises of great philosophical treatises, prakaranas, laghuprakaraṇas, stotras of

pañcakas, ṣaṭkas, aṣṭakas, daśakas and śatakas - ie, having five ślokas,

six slokas, eight, ten and hundred respectively. He was a multi linguist having the knowledge of Malayalam, Sanskrit and Tamil languages. He composed treatises in all the three languages.

Darśanamāla, Advaitadīpikā, Ātmopadeśa śatakam, Śivaśatakam, Arivu, Nirvṛtipañcakam, ślokatrayī etc. in the philosophic category; (2) Jātinirṇayam, Jātilakṣṇam, Jīvakāruṇyapañcakam, Anukampādaśakam, Municaryāpañcakam, āśramam, dharmam, dattāpahāram etc. in the rules and code of conduct category; (3) Then Devīstotrās such as devīstava, maṇṇanthala devīstavam, Jananīnavaratnamañjarī; Bhadrakālīaṣṭakam; Kuṇḍalinippāttu, Kālināṭakam (4) Translations of Īśāvāsyopaniṣat, tirukkuraḷ (5) Tamil works - tevārappatikankal (6) Prose works - cijjaḍacintanam, daivacintanam 1 & 2; ātmavilasom, gadyaprārthanā and Vināyakāṣṭakam, daivadaśakam, some seven stotras on subrahmaṇya; then Śivastotras some ten in number, Viṣṇustotras etc. are the works of Narayana Guru.

DARŚANAMĀLA

Darśanamāla is a philosophic treatise comprising of ten chapters. Each chapter contains ten slokas and the ślokas are in the anuṣṭubh metre. As the title indicates, *darśanamāla* is a garland of darśanas. The ten darśanas of this book is not the darśanas denoted in Indian philosophy such as Nyaya, Vaisesika, Sāmkhya, Yoga, Mīmāmsa and Vedanta, but it is the ten principles regarding to Advaita Vedanta. They are (1) adhyāropadarśana (2) apavādadarśana (3) asatyadarśana (4) Māyādarśana, (5) bhānadarśana (6) karmadarśana, (7) Jñānadarśana, (8) bhaktidarśana (9) yogadarśana and (10) nirvāṇadarśana

The beginning is -

āsīdagresadevedam
bhuvanam svapnavatpunaḥ.
sasarja sarvam sankalpa-
mātreṇa parameśvarah

Before the creation of the world it was only asat - ie, without name and action, like a dream parameśvara the Supreme Soul gave birth to this world by mere imagination. The first chapter closes as -

dhānādiva vaṭo yasmāt
prādurāsīdidam jagat
sa Brahmā sa Śiva Viṣṇuḥ
sa paraḥ sarva eva saḥ

Like the sprouting of a seed to the peepal tree this world originated from whom, he is brahmā, he is Śiva, Viṣṇu and all that are the Eternal self itself.

2. The Apavāda darśana begins as

caitanyādāgatam sthūla-
sūkṣmātmakamidam jagat
asti cet sadghanam sarvam
nāsti cedasti cidghanam

and ends as-

sarvam hi saccidānandam
neha nānāsti kiñcana
yaḥ paśyatīha nāneva
mṛtyormṛtyum sa gacchati

Māyādarśana is explained as-

na vidyate yā sā māyā
vidyā'vidya parā'parā
tamaḥ pradhānam prakṛtir-
bahudhā saiva bhāsate

Bhakti is defined as-

bhaktirātmānusandhāna-
mātma'nandaghano yataḥ
ātmānamanusandhatte
sadaivā'tmavidātmanā

The bhakti darśana comes to a close as-

niyantari niṣiddhasya
sarveṣāmhitakartari
yo'nurāgo bhaktiratra
sā parā paramātmani

The last chapter Nirvāṇadarśana begins with-

nirvāṇam dvividham śuddha-
maśuddham ceti tatra yat
śuddham nirvāsanam tadva-
daśuddham Vāsanānvitam

Then the *Nirvāṇadarśana* as well as the *Darśanamāla* ends as

ekamevā'dvitīyam brah-
māsti nānnyanna samśayaḥ
iti Vidvannivarteta
dvaitannavartate punaḥ

om tat sat

The aspirant realises that there is the one and only brahman, no second one nor other, without any doubt he retreats from duality and never repeats again. This is the state of realisation. Thus Guru describes the upaniṣadic principles in a very simple style pregnant of the haughty philosophy of Advaita in these hundred anuṣṭubh verses (slokas).

We can very well understand the craftsmanship, brevity preciseness and simplicity, beauty etc. are combined in the guru's style of composition. He is the real ṛsi and kavi. The saying that *nānṛṣiḥ kaviḥ* is meaningful, and it is applicable to Guru Narayana. This is applicable to all the works of the great composer, poet philosopher and social reformer of our age.

Nataraja Guru the great disciple of Sree Narayana Guru - in his book - "The Word of the Guru" made the following remark - "He showed in his life that principles and practice, ends and means, were related to one another like the stem and branches of a tree."

Conclusion

By quoting Nataraja Guru in the preface of - The life and teachings of Nārayana Guru I conclude this short study - "The personality of the Guru is of such a rare kind that it does not fit itself into the usual scheme of biography. As a personality he is elusive and enegmatic and therefore hardly capable of being appreciated with the hasty publicity which even ephemeral figures get. But on the other hand, as has always been the case with the teachers of the perennial wisdom, his deeper message with all its real values will persist, like a glowing subterranean fire, which will influence thought through time."

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